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Incipit officium defuncto-  
rum. - A D VESPERA.  
PLACEBO DOMINO.  
P SALMVS DAVID.



nam exaudiet dominus vo-  
cem orationis mee. Quia



HORAE B. MARIAE VIRGINIS.

Cod. membr. sæc. XV.

Laur. Ashburnhamensis 1875.

Fifty plates from the MSS.  
of the  
R. Laurentian Library



REPRODUCTIONS  
FROM  
ILLUMINATED MANUSCRIPTS

FIFTY PLATES  
FROM MSS. IN THE R. MEDICEAN LAURENTIAN LIBRARY  
WITH PREFACE AND ILLUSTRATIVE NOTES  
BY D.<sup>R</sup> GUIDO BIAGI

LONDON  
BERNARD QUARITCH  
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FIRENZE  
T. DE MARINIS  
5 PIAZZA STROZZI

A. 1. 2. 3. 4.

c. 1. 2. 3. 4.

Florence, Stabilimento Tipografico Aldino  
Plates by Istituto Veneto di Arti Grafiche,  
Venice.



## P R E F A C E

These reproductions from one of the most notable Italian collections may well, I deem, furnish useful material for the yet unwritten history of miniature painting in relation to illuminated manuscripts. Up to the present this history has been neglected both by bibliographers and art critics, as the ornamentation of books comes neither within the scope of palaeography nor within that of the history of painting. The miniatures which are preserved in the Medicea Laurenziana and rank among its most vaunted treasures, are in such number and of such great worth as of themselves to provide materials for a fine and rich collection of reproductions. They range from the VI cent. to the XVIII cent., and contain examples of every age and every school. For this volume, the first of a series which it is hoped may comprehend miniatures and valuable manuscripts in various Italian collections, I have selected only a few of the most characteristic that are to be seen in the glazed cases, at present all too scarce, in the Laurenziana, whose treasures it is my ambition to expose in an ordered Exhibition that shall form the *Museo del Libro*, when the Salone di Michelangiolo is to have its completion in the *Tribuna*, designed by the artist and which I ardently desire to see erected as the first saloon of the future *Museo*.

In compiling this Album we have followed the example

set by the *British Museum* in its *Reproductions from Illuminated Manuscripts* edited by George F. Warner, and I have endeavoured to give a short and complete description explanatory of the brief notes placed below each facsimile.

To describe the various collections of the Laurenziana, whence the originals here reproduced have been taken, would be useless for those with knowledge of such, and tedious for those without. It is sufficient to recall that this notable collection — begun by Cosimo *pater patriae* while still a young man (in whom the love of books had been instilled by Ambrogio Traversari, the little monk of the Angioli who was one of the founders of Humanism in Florence), enlarged and enriched by the Medici, citizens and rulers of the Republic, and again by the Medici, Grand Dukes, and by the House of Lorraine, and lastly by the Italian Government with the addition of the celebrated Ashburnham MSS. — is still preserved and to be admired in the old Medicean seat, erected by Buonarroti, here by the side of the Church of Brunellesco and the Medicean sepulchres. The ancient tree of the old humanistic culture flourishes and grows green again, envied and admired by foreigners, while unknown or almost unknown to the great majority of Italians, who are ignorant of the golden age of books, when books were held in high esteem as a treasure-house of knowledge worthy of every adornment that art could bestow.

GUIDO BIAGI.

The Medicea Laurenziana  
Easter 1914.

## LIST OF PLATES

I-III. EVANGELIA SYRIACE CONSCRIPTA. MS. on vellum. VI cent. 336 mm.  $\times$  266 mm. (Laur. Plut. I. 56).

This is the celebrated Syrian MS. written by the monk Rabula ; it came from the monastery of St. John of Zagba in Mesopotamia, and bears the date A.D. 586. The miniatures occupy fourteen leaves, of which the first, second and last are pasted in on modern guards. In this MS. a complete representation of the Crucifixion and the Resurrection (plate I) occurs for the first time, and of such reality and precision in the manner of its execution as almost to make it a model for the Christian artists of the succeeding ages. Following this, come the Ascension (plate II), and Christ between two bishops and two monks (plate III). It may be said that, in this portrayal of the great scenes of the Christian faith, religious iconography possesses one of its first documents. The name "Loginos", written in Greek uncial characters above the figure of the centurion in the first miniature, has given rise to the thought that the MS. may have been copied from a Greek original. But the influence of the sculptural art apparent in the figure of Christ, similar to those seen in the apses, and in general throughout the ornamentation, would rather lead to the belief that these miniatures were copied from the mosaics in the sanctuaries of Palestine. In any case it is also evident from this MS. that the art of Syria and Palestine was not without influence on Byzantine and Western art.

IV-VII. VETUS ET NOVUM TESTAMENTUM. MS. on vellum. VII-VIII cent. 500 mm.  $\times$  340 mm. (Laur. Amiatino I).

This is one of the most precious MSS. of the Vulgate, and came to the Laurenziana from the Abbey of San Salvatore on Monte Amiata. It is well established that it was written in Northumbria by order of

Ceolfrid, abbot of St. Paul's at Jarrow and a disciple of St. Benedict Biscop. From an *antiqua translatio* which he brought back with him from Rome, on his fourth journey with Benedict in 678, he caused three copies to be made. The Amiatino MS., copied at Jarrow under the direction of the Venerable Bede, is the same copy that Ceolfrid on his last journey to Rome, in 715, desired to present to Pope Gregory II. Ceolfrid died on his way there, at Langres in 716, but his wish was carried out by his disciples, and from Rome, at the close of the IX cent. or the beginning of the X cent., the MS. was transferred to the monastery of Monte Amiata. The abbot of the monastery erased the name of *Ceolfridus Anglorum* from the inscription, putting his own, *Petrus Langobardorum*, in its place, and changed the words *Corpus* and *Petri*, in the first two lines of the inscription into the words *Ce-nobium* and *Salvatoris*. Through the surmises and researches of De Rossi, G. F. Browne, S. Berger and Dr. Hort it has been possible to re-integrate the original inscription. The MS. contains the entire Latin Bible except Baruch, with the proem to every book. In the octavo preceding the text, which is supposed by some critics to be of Cassiodorian origin and which contains a page on a purple ground, are the inscription of Ceolfrid (plate IV), three tables of the Canon of the Old and New Testament (plate V), a plan of the Tabernacle and a miniature representing Ezra (plate VI) restoring the sacred MSS. At the beginning of the New Testament there is a miniature (plate VII) representing Christ in glory in the centre of the heavens blessing the world: at the corners are the four Evangelists.

VIII-IX. EVANGELIARIUM. MS. on vellum. XI cent. 245 mm.  $\times$  357 mm. (Laur. Acquisti e Doni 91).

This MS., written in two columns in a minute upright hand, has rich ornamental initial letters in various colours and five large miniatures of the Byzantine school representing the four Evangelists with their symbols and the Ascension of Christ. Plates VIII and IX represent St. Matthew and St. Luke. The postils and marginal notes are of the XIV cent.

X-XII. S. AUGUSTINUS, DE CIVITATE DEI. MS. on vellum. XII cent. 248 mm.  $\times$  357 mm. (Laur. Plut. XII. 17).

This MS. which belonged to Pietro di Cosimo dei Medici, as shown by the writing «Liber Petri de Medicis Cos. fil'. », is written in minute Carolingian characters by several hands. The four miniatures it contains show the special characteristics of English art, though it cannot be affirmed that the manuscript does not also present signs of continental influence, perhaps German. The first miniature (plate X) represents St. Augustine with an open book in his hand, under a round arch, his figure standing out against a purple ground: to right and left are groups of disciples. The second miniature (plate XI), on the opposite right-hand page, is divided into two compartments; in the upper one are seen six persons, holding a scroll and tablets, engaged in discussion; and in the lower one seven persons in the same attitude, one of them wearing a low mitre of antique form. The third miniature has been reproduced by the New Palaeographical Society (Part. VI. pl. 138). The fourth miniature (plate XII) represents the City of God. The MS. has richly decorated initials.

XIII-XIX. DOMENICO LENZI "IL BIADAJOLO". MS. on vellum. XIV. cent. 270 mm.  $\times$  386 mm. (Laur. Tempiano n. 3).

This is a kind of ledger in which Domenico Lenzi, corn-chandler, almost daily wrote, in a fine Italian Gothic hand with frequent rubrics, the prices of corn and oats in the piazza of Or San Michele from 1320 to 1335, adding, with a moral purpose, city news specially concerning harvests and famines. It is ornamented by an initial letter in which Abundance is represented, and by 8 full-page miniatures executed undoubtedly by a Tuscan artist. Plate XIII is meant to represent the driving out of the poor from Siena during the famine of 1328-1330, but in it we have a view of Florence with the arms of Siena, and there are to be seen the first city walls, the Porta del Vescovado, Santa Reparata, the campanile of the Badia, and Giotto's Tower not yet completed. Plate XIV shows the same walls, the Porta del Vescovado, the Baptistry, the campanile of the Badia, the tower of the

Bargello, and other edifices of the time, and the compassionate welcome which, during the famine, the priors and the citizens of Florence extended to the poor, giving them wherewith to satisfy their hunger. Plate XV depicts a harvest scene : people mowing, thrashing corn and gathering it in with joyful faces, while above is an angel from whose mouth there issue through a trumpet the words “ con allegrezza ogn’ uom canti cho meco ” and “ voi abbondate in fructi e in benedi[zioni] ”. Behind the angel is a hand grasping a third trumpet from which issue the words : “ posso rimuover tueto, me ringrazia ! ”. Plate XVI shows the corn-market in a year of plenty, and above are two angels, one of them shouting through three trumpets “ chon allegrezza ogn’ uomo canti cho meco ”, — “ in dovizia fa ben che mal non segua ” — and “ tropp’ aver ben non ti faccia peggiore ”. Plate XVII represents another harvest scene : above is the menacing monster of hunger, and the angel, the twisted and broken trumpets falling from his hands, is seen flying towards the heavens exclaiming : “ torno e lor lascio in alpestre pastura ” : two arms extended from a cloud on high, await the celestial messenger with the words “ rimenato m’ a in ciel più netta e pura ”. Plate XVIII shows us the corn-market of Or San Michele in a year of famine, with the miraculous tabernacle of the Virgin, as it must have been before the later embellishments, with the official sitting at the bench with the candle lighted for the contracts. Great confusion reigns in the market ; some appear to be quarrelling, others are weeping and lamenting : standing out among the crowd are guards armed with lance and shield who have come up to still the tumult. High above is an outstretched hand, the hand of God, delivering a sword to the monster of hunger, which in response to the divine words “ l’anima serva e il corpo sia punito ”, answers “ io farò come tu m’ ai largito ”. From the wings of this Devil issue the lines “ piangi ch’ ai donde ch’ addietro il ben torna ”, “ in fame in charo vi farò dolore ”, “ duol sopra duol che dio ci lascia al peggio ”. The angel, his broken trumpets falling earthwards, is seen flying towards the cloud shouting : “ gioconda allegra son dentro al mio sito ”. Plate XIX affords us a view of Colle di Valdelsa from whose gates come forth unladen beasts of burden on their way to Fiorenza and laden ones on their way to Pisa, to record

the fact that the citizens of that place refused to send to Florence the promised corn in order to sell it a little dearer to Pisa.

XX-XXII. VITA SANCTI ANTONII ABBATIS. MS. on vellum. XIV cent. 366 mm.  $\times$  270 mm. (Laur. Med. Pal. 143).

The MS. contains the life and miracles of St. Anthony Abbot and was compiled by Friar Johannes Marcellarii, sacristan to the Monastery of St. Anthony at Vienne in France, by order of Friar Johannes da Montecanuto, cellarer of the Monastery, who likewise caused the miniatures to be executed. The MS. was presented to Pope Eugenius IV, probably during the Florentine Council of 1439. It contains 201 miniatures, one on each page, and almost all standing out in white and gray, illuminated in gold, from a green and red background. The miniature in Plate XX represents St. Anthony restoring speech to a woman's son, binding her not to reveal the miracle during the life of the Saint. In Plate XXI the Saint is portrayed in a vessel with the nuncios who are to bear him to land. In Plate XXII demons are seen wounding the Saint, Satan fearing that he would live in the hermitage. These miniatures belong to the French school and are of singular importance regarding the history of costume.

XXIII. EVANGELISTARIUM. MS. on vellum. XV cent. 285 mm.  $\times$  415 mm. (Laur. Aedilium. Ecel. Flor. 115).

Besides the elegant miniatures of the first page, (plate XXIII), this MS. contains 34 initial letters enclosing small scenes of extraordinarily fine execution and 37 beautiful vignettes of the Florentine school, perhaps from the hand of Filippo di Matteo Torelli. At the end is inscribed "Scribere cum penna docet me Sancta Maria. Talis sum scriptor Augustinus nomine vocor. MCCCCLXVI". The MS. still bears the original binding in red velvet with clasps of cloth of gold and silver niellos attributed by Bandini to Maso Finiguerra. An ancient tradition affirms that this book lay on the altar in the Chapel of the Duomo, during the mass, on the day of the conspiracy of the Pazzi (26 April 1478).

XXIV-XXVIII. HORAE B. MARIAE VIRGINIS. MS. on vellum. XV cent. 199 mm.  $\times$  153 mm. (Laur. Ashburnham. 1874).

This Book of Hours, illuminated for Lorenzo de' Medici by Francesco d'Antonio del Cherico, and written in a most elegant hand by Antonio Sinibaldi in 1485, is one of the marvels of Florentine art. The miniatures, unequalled for perfection of execution and richness of composition, occupy 9 full pages: nor are lacking ornamented figure-initials, and small scenes for every month in the calendar with which the Book of Hours begins. Plate XXIV, with which the Office of the Blessed Virgin begins, shows the Annunciation, the Nativity, and the coming of the Magi to the stable, and within the initial the Madonna and Child. Plate XXV, with which the Office of the Dead begins, has two small scenes illustrating an episode from the legend of S. Macario, and the Resurrection of Lazarus. Plate XXVI has, at the beginning of the seven Penitential psalms, the figure of David prostrate before the Lord, and, within the initial, David on the throne with a Prophet standing before him. Plate XXVII represents the Crucifixion, and, in the initial at the beginning of the Office of the Cross, the *Ecce Homo*. In Plate XXVIII, before the small Office of the Cross, are a representation of the Deposition and, in the initial, the Kiss of Judas. Nothing could be more marvellous than this Book of Hours worthy indeed of the Magnifico. For the ornamentation the miniaturist has drawn from every possible decorative element, so that this small MS. may be said to form, as it were, an encyclopaedia of decorative art, while in the admirable miniatures the goldsmith's art itself is surpassed in richness and splendour. The MS. was restored to the Medicean collection after having been taken abroad at some undetermined period: in the seventeenth century it was in Belgium and belonged to the de Merode family. It was purchased by the Italian Government in 1884 with the Ashburnham collection, of which it is one the most precious gems.

XXIX-XXXII. ROMULEON, J. MIELOT INTERPRETE. MS. on vellum. XV cent. 410 mm.  $\times$  280 mm. 2 vols. (Laur. Med. Pal. 156).

This "Romuleon", a compendium of Roman history, was transla-



ted from the Latin into French by Jean Miélot, canon of the Collegiate Church of St. Peter's in Lille, for Philip, Duke of Burgundy and written by David Aubert, official calligraphist, from 1464 to 1465. From Philip the Good, who died in 1467, the MS. passed into the hands of Charles the Bold who kept it by him even on the field, and was probably taken as spoil of war by René II, surnamed De Vaudemont, when he defeated Charles the Bold under the walls of Nancy. The son of René, Anthony the Good, had it divided into two tomes on the 6th of June 1510, and from the library of the Dukes of Lorraine the manuscript passed to the Laurenziana after their coming to the Grand Duchy of Tuscany. The 14 fine miniatures that adorn it are the work of Loiset Liédet, one of the official illuminators to Philip and Charles, Dukes of Burgundy, and were finished almost certainly before 1467. For their excellence and freshness these miniatures may be compared with those of the *Histoire de Charles Martel* in the Royal Library at Brussels, executed by the same artist. The miniature of the proem (Plate XXIX) portrays David Aubert, the Court calligraphist, being charged by the Duke of Burgundy, Philip the Good, with the work of executing a copy of the *Romuleon*. The one at the beginning of the third book (Plate XXX) represents Coriolanus being beseeched by Veturia, his mother, and Volumnia, his wife, to save Rome. The miniature preceding the tenth book (Plate XXXI) represents two episodes in the Life of the Emperor Hadrian written by Elio Sparziano: in the first there is the triumph of Trajan, the simulacrum being seen; in the other, the emperor endeavouring to run himself through with his sword, but withheld by the prefect and his son. The miniature on Plate XXXII represents the 10 Sibyls.

XXXIII. C. PLINIUS, HISTORIA NATURALIS. MS. on vellum. XV cent. 278 mm. × 417 mm. (Laur. Plut. LXXXII. 3).

This is one of the many MSS. illuminated for Pietro di Cosimo de' Medici, in whose writing are the words at the end: "Liber Petri de Medicis Cos. fil.". The rich and varied ornamentation is formed of a kind of white arabesque of intertwining tendrils on a plain ground, — a style of ornamentation used especially and with great taste and

skill by the Florentine miniaturists, — interspersed with figures of animals, puttos, and pretty heads looking out from a gilt frame running round the whole page along the centre of the ornamental border. In the hollow of the initial L are three rings set with a diamond, the emblem of Pietro de' Medici; and in the lower part of the border, upheld by flying puttos and surrounded by cherubs' heads, is the Medicean coat of arms with the nine red balls and the motto *Semper*.

XXXIV. PLUTARCHUS, VITAE. MS. on vellum. XV cent. 252 mm.  $\times$  358 mm. (Laur. Plut. LXV. 26).

A very graceful border consisting of sprigs and flowers and gold spots interspersed with puttos and birds encloses the page, and at the foot in the centre of the border, there is a candelabrum with the Medicean coat of arms and four festoons of leaves and fruits, with the diamond rings from which issue the three Medicean plumes. In the initial Q there is a scene from the life of Theseus, who is depicted in the act of slaying the Minotaur. Between two diamond rings set on the upper part of the initial there is the name of the miniaturist *Franciscus*, while between two lower rings is written *pinxit*. Francesco d' Antonio del Cherico, one of the most skilful of the Florentine miniaturists has in this case put his signature to his work; but without the signature, his hand would be recognizable in the elegance, liveliness and grace displayed in the decoration, and in the high excellence of the illumination. At the end of this MS. also are written the words: "Liber Petri de Medicis Cos. f."

XXXV. JOSEPH FLAVIUS, DE BELLO JUDAICO. MS. on vellum. XV cent. 247 mm.  $\times$  342 mm. (Laur. Plut. LXVI. 9).

As shown by the subscription at the end of the MS. it was "scriptus manu mei Gherardi Joannis del Ciriagio civis florentini pro Johanne Cosmae de Medicis cive optimo florentino". It was the same artist who, perhaps at a later time, illuminated the Plinius (plate XXXIII) which this Joseph Flavius (plate XXXV) resembles in the rich and varied arabesque-like ornamentation of intertwining tendrils, in the gilt

frame running round the page, and in the medallions containing singularly perfect scenes. The son of Cosimo, Giovanni, died in October 1463; so this MS. is necessarily of antecedent date.

XXXVI. P. VERGILIUS MARO, AENEIS. MS. on vellum. XV cent. 223 mm.  $\times$  336 mm. (Laur. Plut. XXXIX. 6).

This Virgil is written in fine characters by a fifteenth century hand, and, on the first page, which has no miniature facing it on the leaf opposite, it has an ornamented and pictured border bearing the title of the work. The absence of any miniature on the opposite leaf, the fact that the initial which begins the text is almost independent of the scene adorning it, the larger hand, the cameos, the gems adorning the border with its plump and chubby puttos, all point to a new miniaturist whose manner recalls that of Gherardo. The arms of the Sassetti with the motto *A mon pouvoir* inform us that the present MS. is one of those that Francesco Sassetti (the man of letters and artist of this family of merchants, who was a partner of the Medici in their business, and who imitated them in their love of the arts) caused to be written and illuminated for his library, at a cost of over 800 florins. Francesco Sassetti was born in 1420 and died in 1491. The medallion at the top in the centre represents the Judgment of Paris: the one to the right, the Rape of Helen: the one to the right, half-way down the page, the departure of Aeneas from Carthage: the one lower down, Paris as a shepherd playing his pipes. The scene by the initial represents the entry of the wooden horse and the burning of Troy (plate XXXVI).

XXXVII. PAUSANIUS, GRAECIAE DESCRIPTIO. MS. on vellum. XV cent. 218 mm.  $\times$  334 mm. (Laur. Plut. LVI. 10).

The humanistic Greek writing with rubricated glosses in the margins, one of which, on the first page, the miniaturist has artistically set like an inscription on a tablet, shows that the MS. belongs to the second half of the fifteenth century. The miniature of the initial page is architectural in character, with columns and pilasters, between which are trophies of arms, cameos, gems and musical instruments. At the foot within

the border there is a coat of arms with bands argent on a field gules surmounted by a cross also of silver: and a side-view of the same coat of arms is also seen near the column on the right upheld by a winged putto of the prettiest shape. Light green and light red predominate in the miniature, which is evidently an intentional classical imitation, rarely met with in the Medicean MSS. (plate XXXVII).

XXXVIII-XLI. MISSALE ROMANUM. MS. on vellum. XV cent. 379 mm. × 280 mm. (Laur. Aedilium Flor. Eccl. 109).

This splendid missal was written for the Church of Santa Maria del Fiore by the priest Zanobio Moschini who finished his task in December 1493, and it was illuminated by the brothers Monte di Giovanni and Gherardo, two of the most perfect artists of the Florentine school, whose manner resembles that of Domenico Ghirlandaio. The verso of the first leaf (plate XXXVIII) bears the lily of Florence, the arms of the people and of the Comune, and the sheep that is the symbol of the Arte della Lana and of the Opera del Duomo. Within the garland, in letters of gold on a blue ground is the title of the MS. On the opposite page (plate XXXIX) the text begins, enclosed in a very rich border with candelabra, festoons, puttos, animals, and *tondos* containing the heads of Prophets. In the medallion at the top in the centre, is God the Father with a crown of Seraphs: in the one at the foot San Zanobi in the pontifical chair with a deacon on either side. The initial A encloses the figure of David playing the Psaltery. In the upper part of the page, in a miniature unequalled for beauty and excellence, there is a representation of the Annunciation. In plate XL, a rich frame encloses the text that is in two columns, and there is a miniature in the lower portion of the frame containing a *tondo* supported by angels in which is the *Ecce Homo*, whose countenance betrays the saddest emotion. Around the decoration, which is of architectural character with candelabra and symbols of the Passion, runs a rosary of pearls and gems, the execution of which gave the artist an opportunity of showing how the miniaturist's art could rival that of the goldsmith. In Plate XLI, also enclosed in a frame similar to the other, there is the Crucifixion, and below, in a kind of predella, the De-

position of Christ. The beauty of the composition is enhanced by the liveliness of the colours and the azure background of sky, against which stands out a view of Jerusalem with a long train of armed men on foot and on horseback entering the gate.

XLII-XLIII. PLOTINI VITA ET OPERA, M. FICINO INTERPRETE. MS. on vellum. XV cent. 243 mm. × 353 mm. (Laur. Plut. LXXXII. 10).

The verso of the first leaf has a magnificent border, enclosing a tablet containing the title of the MS. and six *tondos* with the heads of Prophets and two Medicean coats of arms. Between the *tondos* are amorini, some of them supporting the Medicean arms and emblems, the ring with the three plumes and the motto *Semper*, and the green trunk with the motto *Le temps revient*, which is that of Piero, the son of Lorenzo dei Medici. Around the title runs a necklace of pearls, diamonds and other gems so real that it might almost seem a miraculous production of the goldsmith's art (plate XLII). On the opposite page (plate XLIII), containing the text which is in Italian characters of the end of the fifteenth century, there is an admirable border of a similar kind, with six *tondos* and figures of Prophets, the Medicean coat of arms with the blue ball adorned with lilies, and in the initial the portrait of Marsilio Ficino. This is one of the finest MSS. illuminated by Attavante degli Attavanti, for Piero di Lorenzo dei Medici, and in it are revealed all the skill and elegance of style of this artist, who certainly executed these miniatures alone, showing himself to be a perfect painter of figures and a pleasing and skilful painter of ornamentation.

XLIV-XLV. T. LIVIUS, HISTORIAE. MS. on vellum. XV cent. 258 mm. × 356 mm. (Laur. Plut. LXIII. 33).

This MS. was illuminated for Julian, duke of Nemours whose brother's emblem it bears — the yoke with the motto *suave* which was Leo the Tenth's — with the motto *Par le feu reverdira* and the initial N which are his own, besides other Medicean symbols and coats-of-arms. Plate XLV has a rich candelabrum with gems and *tondos* in the form of cameos. Plate XLIV contains other Medicean insignia

in the *tondos* such as the bees, the yoke, and the diamond ring with the three plumes. These miniatures which are of a most elaborate composition, reveal the hand of a new miniaturist which appears to us to resemble greatly the hand of Giovanni di Giuliano Boccardi called Boecardino (il vecchio), who perhaps worked also at the beginning of the XVI cent.

XLVI-XLVII. PSALTERIUM DAVID. MS. on vellum. XV cent. 367 mm. X 533 mm. (Laur. Plut. XV. 17).

This is one of the most admirable MSS. that Monte and Gherardo ever illuminated, and was intended for that Corvinian Library that was dispersed almost ere it had been brought together. The precious volume, which was not yet complete when the king Matthias Corvinus died in 1490, did not leave Florence but was added to the collection of Lorenzo il Magnifico. The first of the miniatures (plate XLVI) depicts various episodes in the life of David, enclosed in a frame having two rich candelabra in the pilasters and classical bas-reliefs in the capitals. Remarkable are the figures of Matthias Corvinus, and of his natural son John, and Charles VIII who are seen one at either side of the king. In a kind of predella between the pedestals there is a representation of the anointing of David by the hand of Saul. The principal scene shows David prostrate before the Lord; on the right in the lower portion of the background there is a green landscape with a mill, and, on the other side, the shepherd David bending over the waters of a brook, in which his image is reflected, to pick up the stone with which in the upper portion of the background he is seen in the act of slaying the giant Goliath, before the walls of Jerusalem. In the sky is a flight of ravens, the bird that the King of Hungary took as a striking device. In this scene there is to be observed the influence that must have been exercised on the art of the miniaturist, and especially on the mode of conceiving a composition, by the engravings of Martin Schöngauer and Albert Dürer, which at that time became known in Florence, and which Gherardo, according to Vasari, set himself to imitate; hence in these miniatures an almost Flemish intimacy and sentimentality are noticeable. In the other miniature with which the text of the Psalter begins, there is seen a border of the same kind as

those of Attavante with *tondos* enclosing busts of patriarchs and prophets, and puttos, cameos, and more circles with the arms of Hungary. The coat of arms below was left vacant and unfinished on account of the death of Matthias Corvinus. Very fine is the scene preceding the text, showing Hebrew horsemen led by David advancing against the Philistines coming out of their tents. In the background, which is divided into two parts by a green rock, there is a view of Hebron, and among its edifices are recognizable the Palazzo Vecchio, the loggia of Orcagna with four arches, and the little church of S. Piero Scheraggio. Under the *incipit*, in the figure of King Solomon, is seen the portrait of Matthias Corvinus. In fineness of composition and skilfulness of the foreshortening, the miniatures of this page vie with the most grandiose battle-scenes painted either in fresco or on panels.

XLVIII. HORATIUS, CARMINA CUM FRANCISCI PETRARCHAE ADNOTATIONIBUS. MS. on vellum. X cent. 184 mm.  $\times$  261 mm. (Laur. Plut. XXXIV. 1.).

This MS., which contains the Carmina of Horace, is most valuable not only for its notable antiquity but also as it belonged to Francesco Petrarch whose *ex libris*: “ Liber francisci petrarchae qui post obitum eius remaneat penes heredem suum ” appears on the verso of the 2nd leaf. A brief note on the recto of the same leaf declares it to have been bought at Genoa, the 28th Nov. 1327 (“ Emptus. Jan. 1327. November 28<sup>o</sup> ”). Against the Horatian text Petrarch has here and there made several annotations in his own hand: such for example is the one we reproduce (plate XLVIII) to be read in the left-hand margin, and beginning: “ Ad iulium florum scribit hanc ultimam epistolam ” etc.

XLIX. VARIORUM CARMINA. MS. on vellum. XIV cent. 208 mm.  $\times$  285 mm. (Laur. Paut. XXXIII. 31).

This rich Latin miscellany of writings in prose and verse, all by the hand of Giovanni Boccaccio, is well-known to those familiar with these antiquities, not only through the description by Bandini (Catal. Codd. latin. II. 124-128), but also through that given of it by







**R** commence vng liure Intitule Romu-  
 leon pour ce quil traite de la faicte des  
 romains. La piece fait et compose en  
 latin a linstance dun tres vaillant-  
 cheuallier espagnol nome monseigneur Gometz  
 de albornoz. Et nagueres lan de grace mil cccc  
 soixante. Par le commandement et ordonnance de  
 Tresault Trespuissant et Tresexcellent prince.  
 Philippe par la grace de dieu. Duc de bourgogne.





PSALTERIUM DAVID.  
Cod. membr. sæc. XV.  
*Laur. Plut. XV. 17.*



[illegible]

AD FLORUM AMICUM SUUM.  
 Core bono clarq; fidelis amice neroni.

*Cum etiam cinet indoctrum sed dulce bibema.*  
*Multa fidem promissa leuant ubi plenus equo*  
*Laudat uenies qui uult extrudere merces.*  
*Resurgit me nulli meo sum pauper in gre-*

Insequeris tamen hunc et late moraris iniqua.  
interrogatue. ut sit nempe dixi et quæ res sit fecisse ut equiperari  
 Dixi me pigrum proficienscena tibi. dixi undulre.

<sup>scire</sup>  
Talibus officiis prope mancum. ne mea seius  
<sup>obtinere</sup>  
Iurare ad te quod epitola nulla <sup>scribere</sup> <sup>scribitur</sup>.  
<sup>da me expurgarem mihi si comitatus es tanta non haberes cautam;</sup>  
Quid tum profeci. mecum facientia iura  
<sup>insuper</sup>  
Si tam ad temptas. Queris sup hoc etiā quod  
<sup>cum talia prorsus fieri tunc ad unum foret speculi</sup>  
Expectata tibi non mittam cuncta minae.



C inu barba caput albuet capilli  
 D epulos ego pforare possi  
 T ritum priamūq; nestoreq;  
 I ni mane stomachi m̄ uidetis  
 Q ui t̄sam facis s̄b inde sepe  
 E t hunc s̄p̄hibetis huc ad ire  
 H oc d̄ ledere dūm uatis hoc ē  
 N ō comētē ad aucupē uoluer  
 O bstructa ē uia nec licet iaculi  
 I acuta natis expiare cūlū  
 E rgo q̄ prius uisq; a uisq; a uisq;  
 F uis scindere pedices solebat  
 P et mox aliquot diesq; cessat  
 P enas dō q̄ qd̄ satis sup̄q; ē  
 I n semēq; ab eo salaxq; quōdā  
 N ō uisā pago q̄ h̄c putant  
 V t nullus citharedus abstinere  
 A t uesne peratū sitū senil  
 Q uis d̄ desinere ēē diligenter  
 A t d̄ deeq; tentib; tuis c̄stū  
 N egeat amicus cūm ligni mane  
 P erque puella foris ante inde m̄dre  
 E t que solebat ī pigro celenq; passū  
 A d nos uenire nūc m̄sellā londice  
 V is posse uirat ambulare p̄stis  
 P riapē q̄ siq; falsano gnuis p̄mero  
 Q uo exp̄auit h̄c tibi suo uisū  
 P oeta noster erubescē h̄c noli  
 N on ē p̄eta s̄atanosier n̄s  
 A t nō longū b̄n nō stat b̄n m̄etula crassa  
 P riapē stracte crescere posse iutes  
 M e misum cupidas fallit n̄d̄ s̄ura puellas  
 N ō h̄c hec aliud m̄etula m̄auis eo  
 V elhez tydeus qui siq; or̄dis homero  
 I ngenio pugnae corpore paruiserit  
 S epe tuit d̄apno nobis n̄uitasq; pudorq;  
 E sse repetendū ē sepius iloi michi  
 V um uisū sp̄are d̄cet tu rustice custos  
 H ne atq; a neruis tente p̄ap̄e fūre

EXPLICIT PRIAPEIA





Rendere omnes confitetur  
: & eua quomq. domum  
reverti iubet. ne som-  
ni indigum Commodum  
exprobraret.

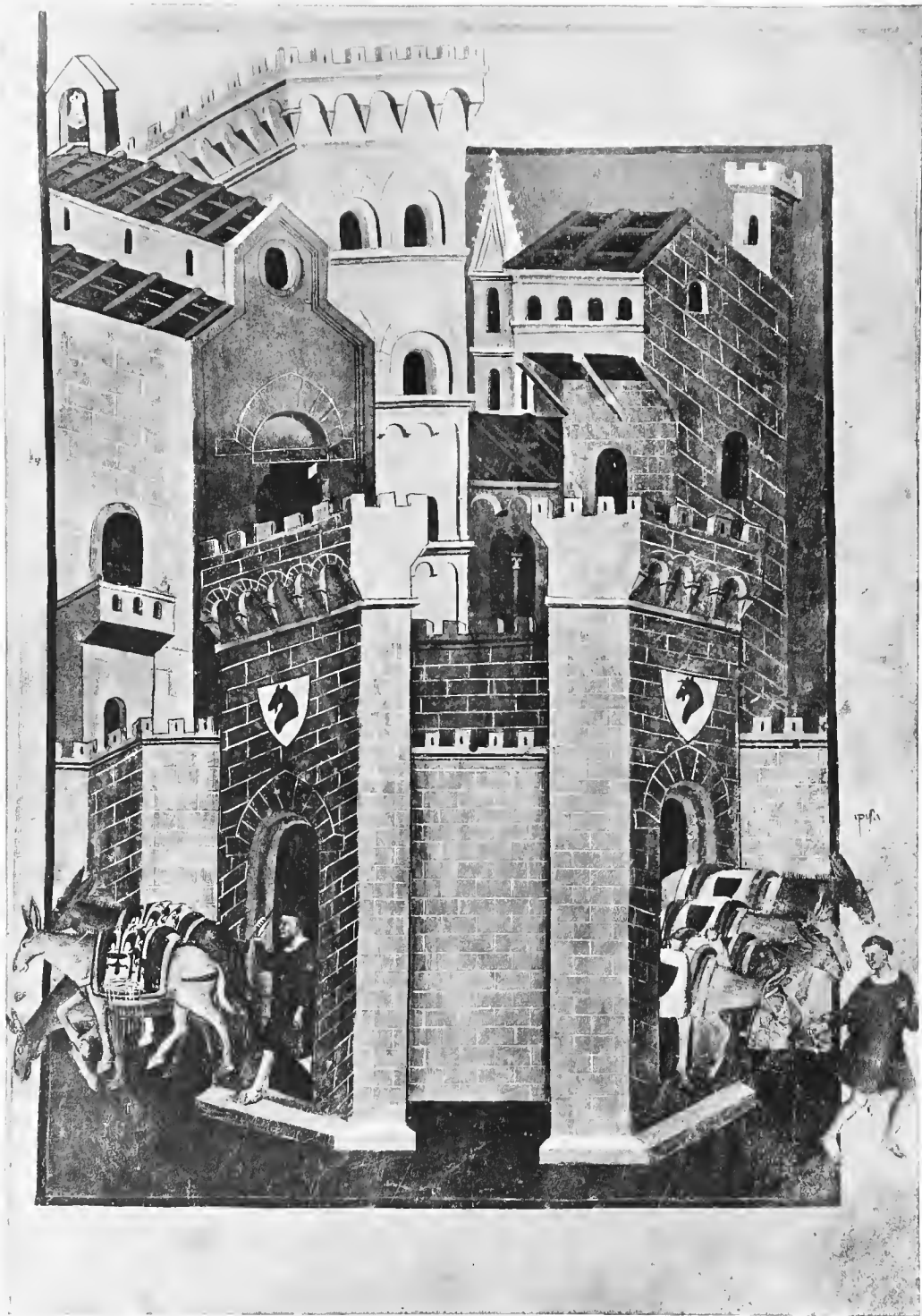
Ille diu laudans : venerandq. collecta sibi velut t'mon'  
p' p'mam sibi : temere nitebatur. quare statim capitis gra-  
uissime affectus <sup>compens</sup> p'atq. d'sporam p'cipuus : ad id sibi ex libe-  
acci disce epimachus : q' se <sup>tristis</sup> f'atq. Electus aut & Maria.  
omnibus <sup>concordantia</sup> reuelat <sup>et p'p'um</sup> p'at domum sua <sup>in p'p'um</sup> abest <sup>in p'p'um</sup> p'p'um  
idigena <sup>Commodum</sup> p'p'um. Id aut aliis quos ex ebrietate  
nimis furore consueuerat. t'iam n'm ut balneis ut  
epulis opera daret. nullum <sup>salubre</sup> balneum <sup>p'p'um</sup> p'p'um  
quoni tempus. <sup>et eni</sup> alio ex alijs voluptates : eeq. t'ost m'x  
diuise s'ux sibi homin' & multum quocunq. tempore  
subigebant. p'auxillum <sup>et eni</sup> q' eni regeret ac i'x ad p'o  
m'at' : & alium uenem uis <sup>infumagor</sup> p'p'um : oborta uirgine  
uoluitus & q'dem <sup>abundantia</sup> p'p'um : p'p'um e' : s'ux ip'o c'ib.  
quem <sup>largit</sup> affat' <sup>et quoniam</sup> p'p'um : multaq. mori p'p'um <sup>et quoniam</sup> uirgine  
ex p'p'um : s'ux <sup>et quoniam</sup> p'p'um : mos e' : n'q. alium <sup>et quoniam</sup> p'p'um  
enim n' : q' uenem p'p'um : eeq. n' m'at' eua  
m'at' : uenit illi : ne uenem q' d'ni <sup>et quoniam</sup> p'p'um : p'p'um p'p'um  
una omnis <sup>et quoniam</sup> p'p'um : p'p'um <sup>et quoniam</sup> p'p'um : m'at' p'p'um  
c'isto m'at' : audan & p'p'um q' t'elest' : p'p'um  
Commodu' p'p'um. Hunc s'ux uix Commodus  
habuit : p'p'um annos post p'p'um c'ibum p'p'um





DOMENICO LENZI «IL BIADAJOLO».  
 Cod. membr. sec. XIV in.  
 Lau. Tempiano n. 3.





DOMENICO LENZI « IL BIADAJOLO ».

Cod. membr. sæc. XIV in.

*Laur. Tempiano n. 3.*





DOMENICO LENZI « IL BIADAJOLO ».

Cod. membr. sæc. XIV in.

*Laur. Tempiano n. 3.*





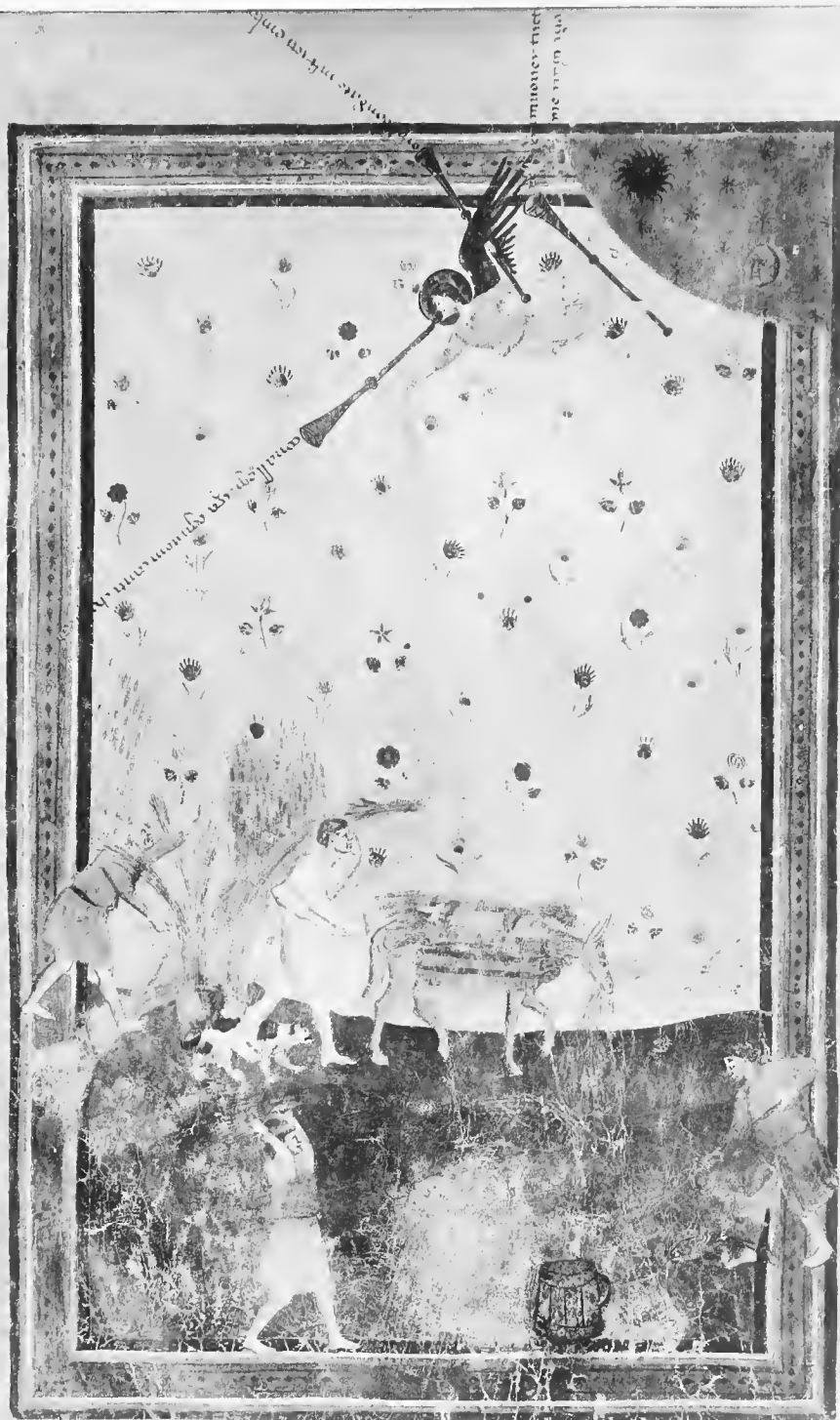


DOMENICO LENZI «IL BIADAJOLO».

Cod. membr. s<sup>æc.</sup> XIV in.

*Laur. Tempianø n. 3.*





DOMENICO LENZI « IL BIADAJOLO ».

Cod. membr. sæc. XIV in.

*Laur. Tempiano n. 3.*





DOMENICO LENZI « IL BIADAJOLO ».  
 Cod. membr. sec. XIV in.  
*Laur. Tempiano n. 3.*





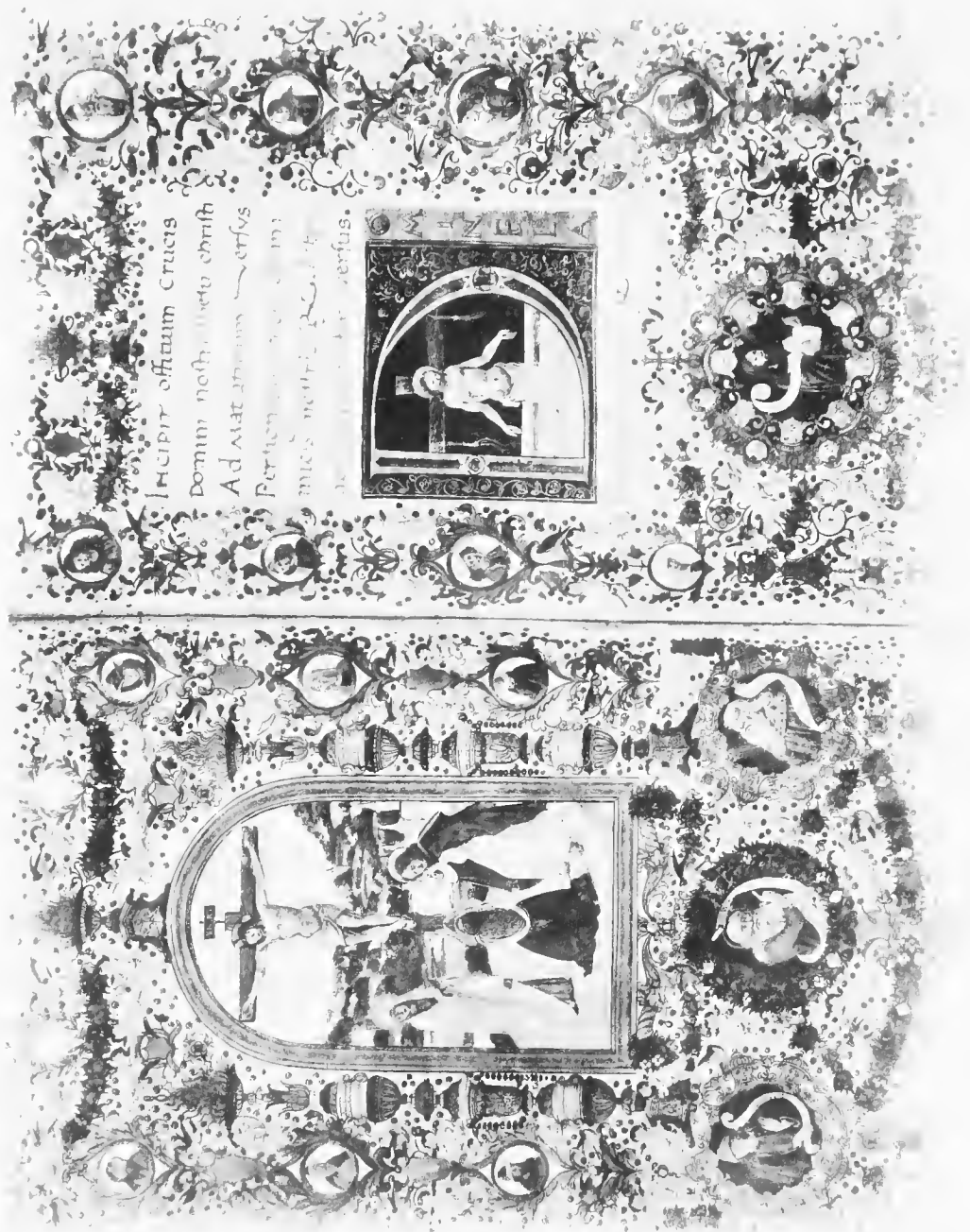
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Cod. membr. sæc. XIV in.

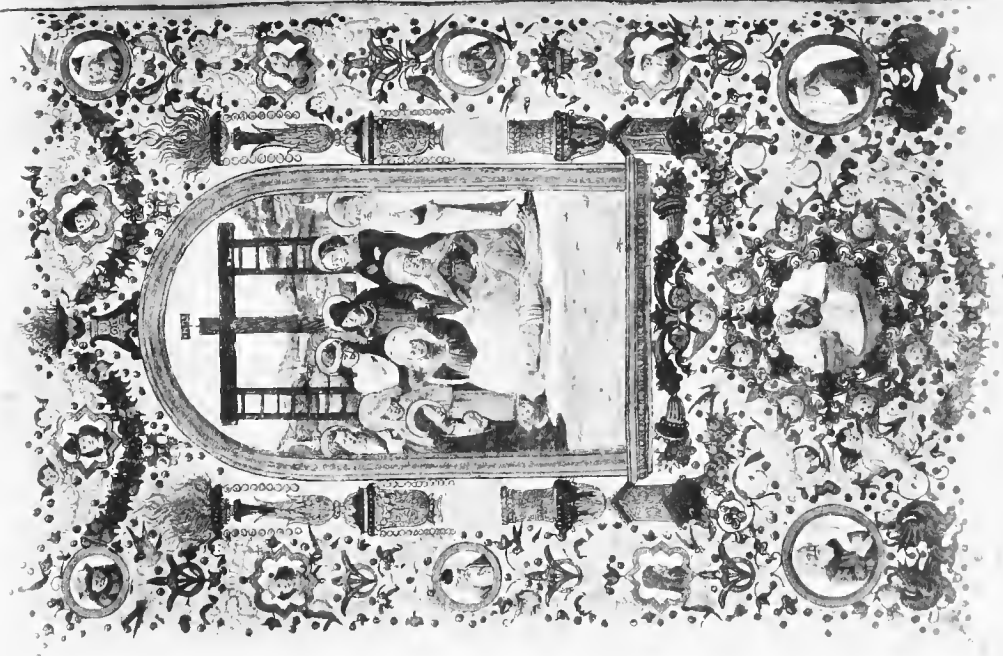
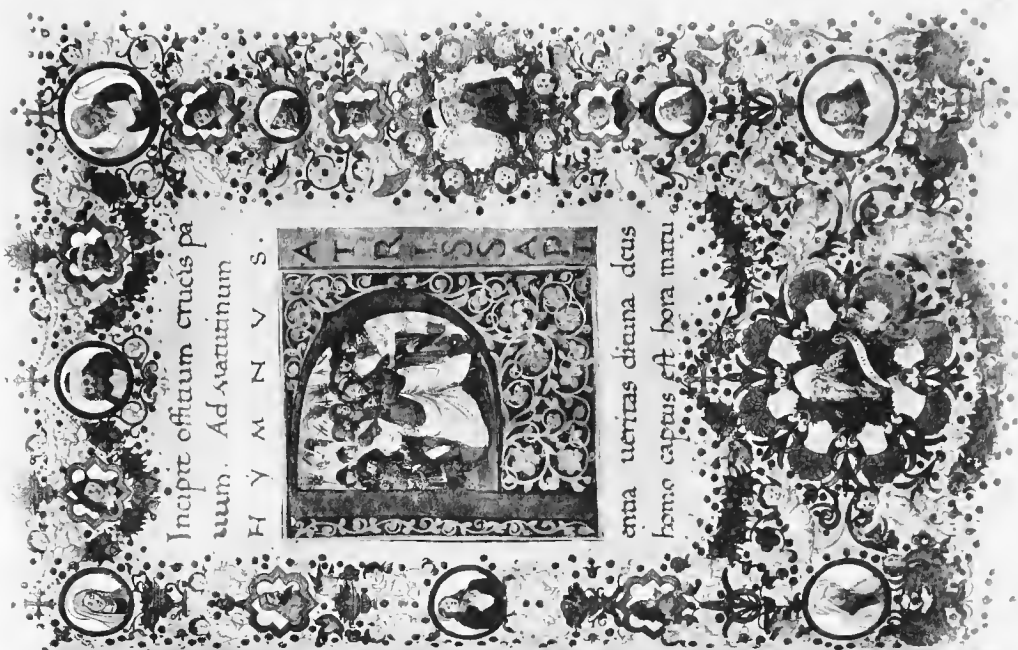
*Laur. Tempiano n. 3.*









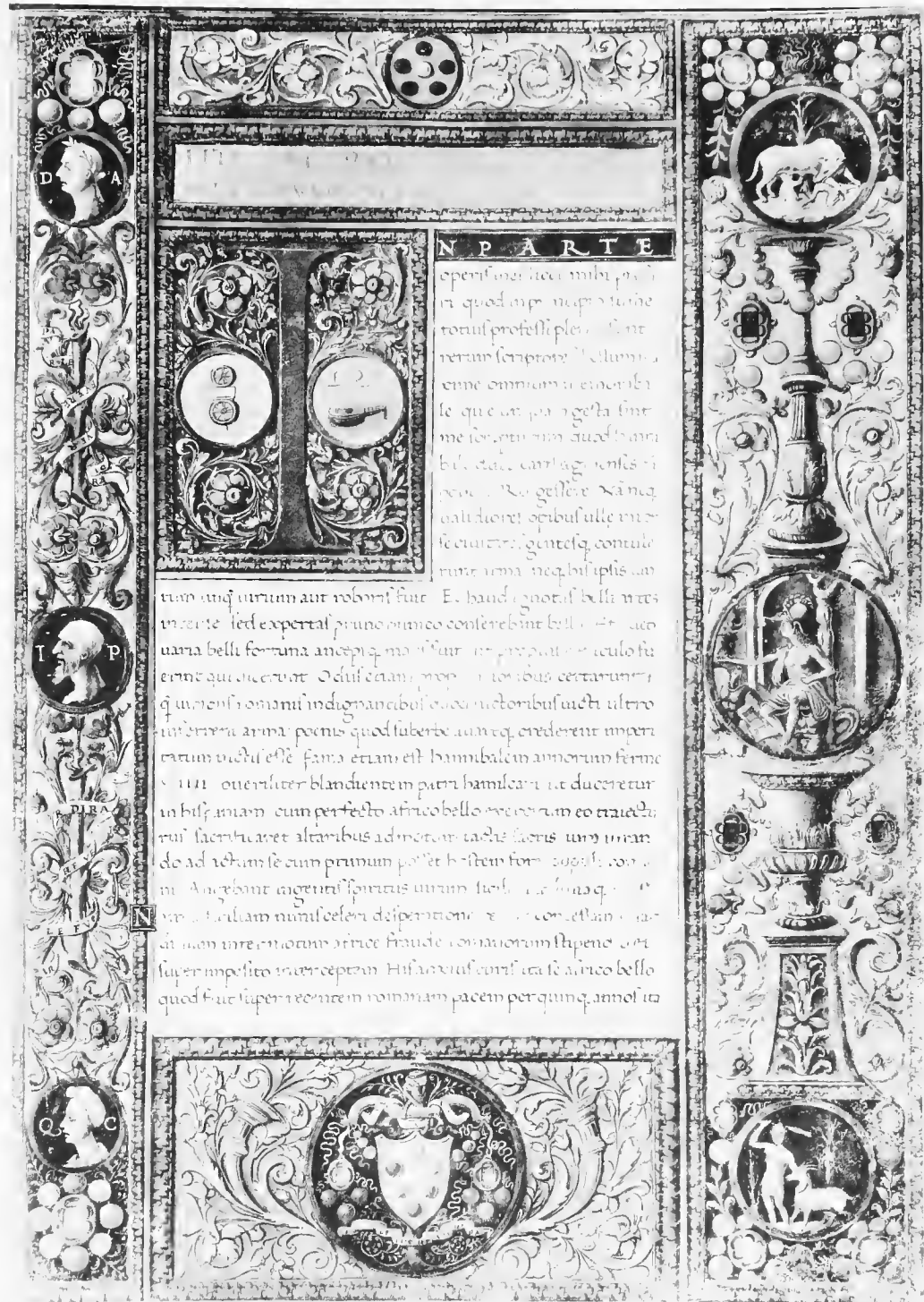






PSALTERIUM DAVID.  
 Cod. membr. sec. XV.  
*Laur. Plut. XV. 17.*











DVENTVS ENEE

in Italiam & res ab eo gestas. Al-  
cani regnum Alce & Silvii u-  
Eneae ac demerops Silviorum re-  
gnum primo libro continen-  
tur Numinis filia a Marte  
compressa. Nati Romulus &  
Remus Amulius obtruncatus.  
Vrb ab Romulo condita. Sen-  
tus lectus cum Sabinis bellatu.  
Opima spolia ioui fœderis lata

Incenturias populus diuisus Fidenates & Verentes uicti Ro-  
mulus consecratus Numa Pompilius ritus factorum tradidit  
I ano templum constituit cuiusq portam pacatis omnibus cir-  
ca populis primus clausit Cum dea Egeria sibi congressus nec  
turnes esse simulans ferocet populum innot ad religionem per-  
pultit Ancus Martius cerimonias a Numa institutas renou-  
uit Latinis uictis & ad ciuitatem adiectis montem auentaniū  
assignauit Politorium urbem Litimor bello repetitam quam u-  
prisci latini occupauerant diruit Pontem sublatum in Tyber  
fecit Ianiculum colle in urbi addidit Fines imperii protulit u-  
ostiam condidit Tullius hostilius Albanos bello petiit Post hec  
trigeminorum pugna Oratius absolutus Metu Suffecti sup-  
plicium Alba dirupta Albani in ciuitate in recepta Sabinis bel-  
lum indictum Ad postremum fulmine absumptus est Tarqui-  
nius Priscus in Anca amicicam receptus centum archas Patri-  
num aurore auxit Latinos subegit Cyrcum designauit ludos ecti-  
du Sabinorum bello petitus equitum Centurias ampliavit Tēp-  
tande scientie causa Accu Nauu Auguris consuluisse fertur  
an id de quo cogitaret effici posset qd cum ille posse fieri reso-



PROHEMIUM MARCELLI FICINI FLOREN-  
TINII IN LIBROS PLOTINI AD MAGNA-  
NIMUM LAURENTIUM MEDICEM  
PATRIAE SERVATOREM



MAGNVS  
COSMVS

Senatus consilio patre pri- quo te-  
pore cōciliū inter Græcos atq; la-  
tinos sub Eugenio Pontifice Flore-  
tiæ multabatur p̄m̄ græcum no-

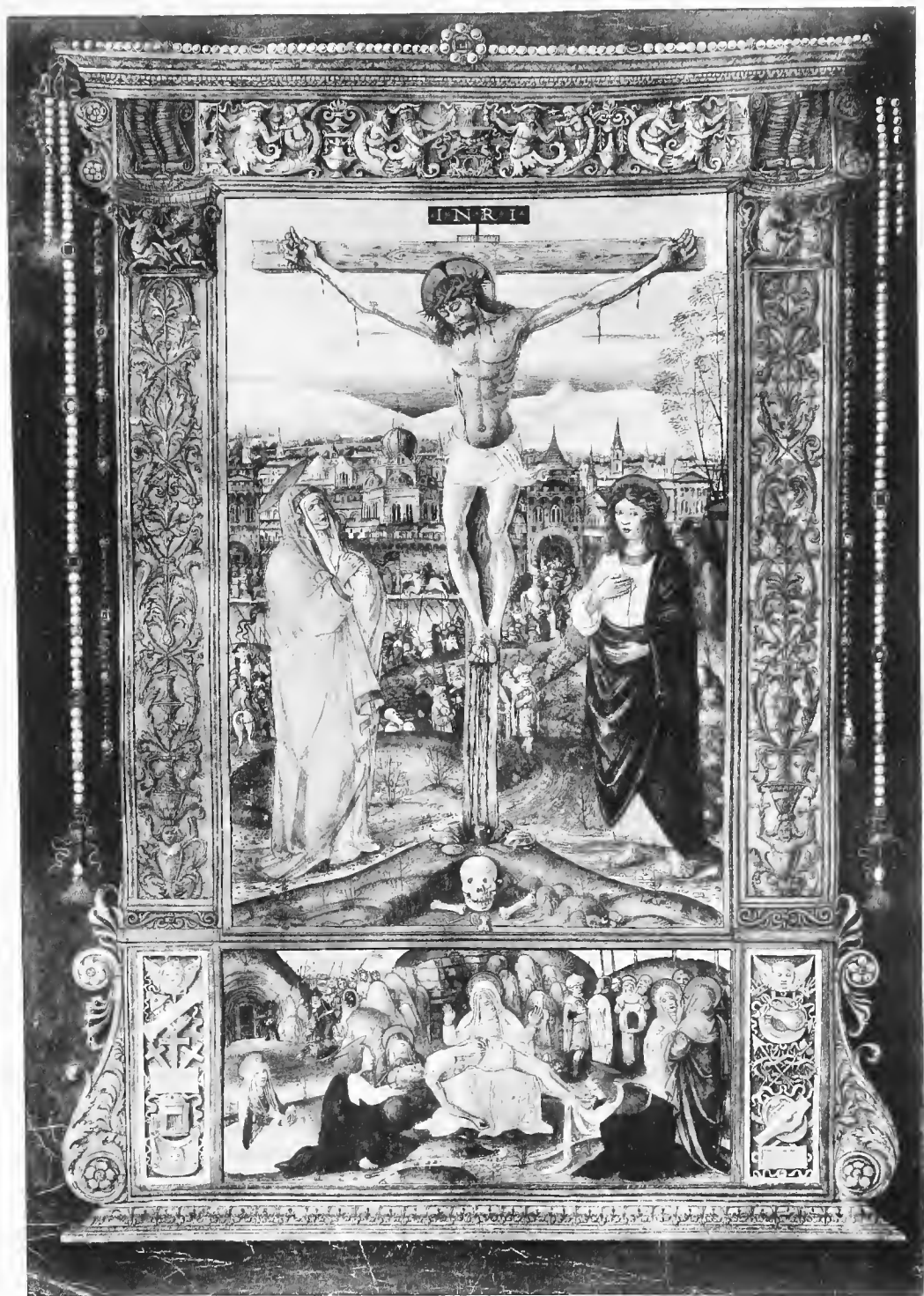
mine Gemisium cognomine Plotonem quasi Platonem alterū de mysticis  
Plato disputatōm frequenter audiebat & suus ore ferenti sic affatus ē pro-  
tinus sic animatus ut in Academia quādam alta mēte concepit hanc opor-  
tuno primū tempore paraturus. Demū dum cōceptum tantū magnus ille  
medicus quidam paraturus me electissimū medicū suū fecim̄ filium ad  
huc puerum tanto op̄i destinauit. Ad hoc ip̄m̄ educavit indies op̄am  
p̄terea dedit ut omnes non solum Platonis. s; et Plotini libros græcos ferrent.  
Posthæc aut̄ anno millesimo quadringentesimo sexagesimo tertio quo ego  
trigesimū agebam etatis annum mihi uercurium p̄mo t̄r maximū mo-  
Platonē mandauit int̄pretatū. uercuriū p̄uicis m̄sibus eo uiuente  
pegi Platonē tūc & sum aggressus. Et si Plotinū q̄ desiderabat nullū t̄i de  
hoc int̄pretando fecit uerbum. ne grauiore me pondere semel p̄mero uideret.  
Tanta erat uiri tanta erga suos clementia. in om̄es tanta molestia. Itaq; nec  
ego qd̄ q̄ nec uires aggredi Plotinū aliq̄ cogitaui. Verum merita Cosmus  
q̄ uiuens olim in terra reuicuit tandē exp̄essit. ut potius ip̄esset ex alto  
quo 4. tempore Platonē latinis dedi legendū. heroicus ille Cosm̄ aūis herōica  
Iohānis sicut mirandulo monte. nescio quō instigauit. ut Florentia & ip̄e q̄





PLOTINI VITA ET OPERA, M. FICINO INTERPRETE.  
 Cod. membr. sæc. XV.  
*Laur. Plut. LXXXII. 10.*

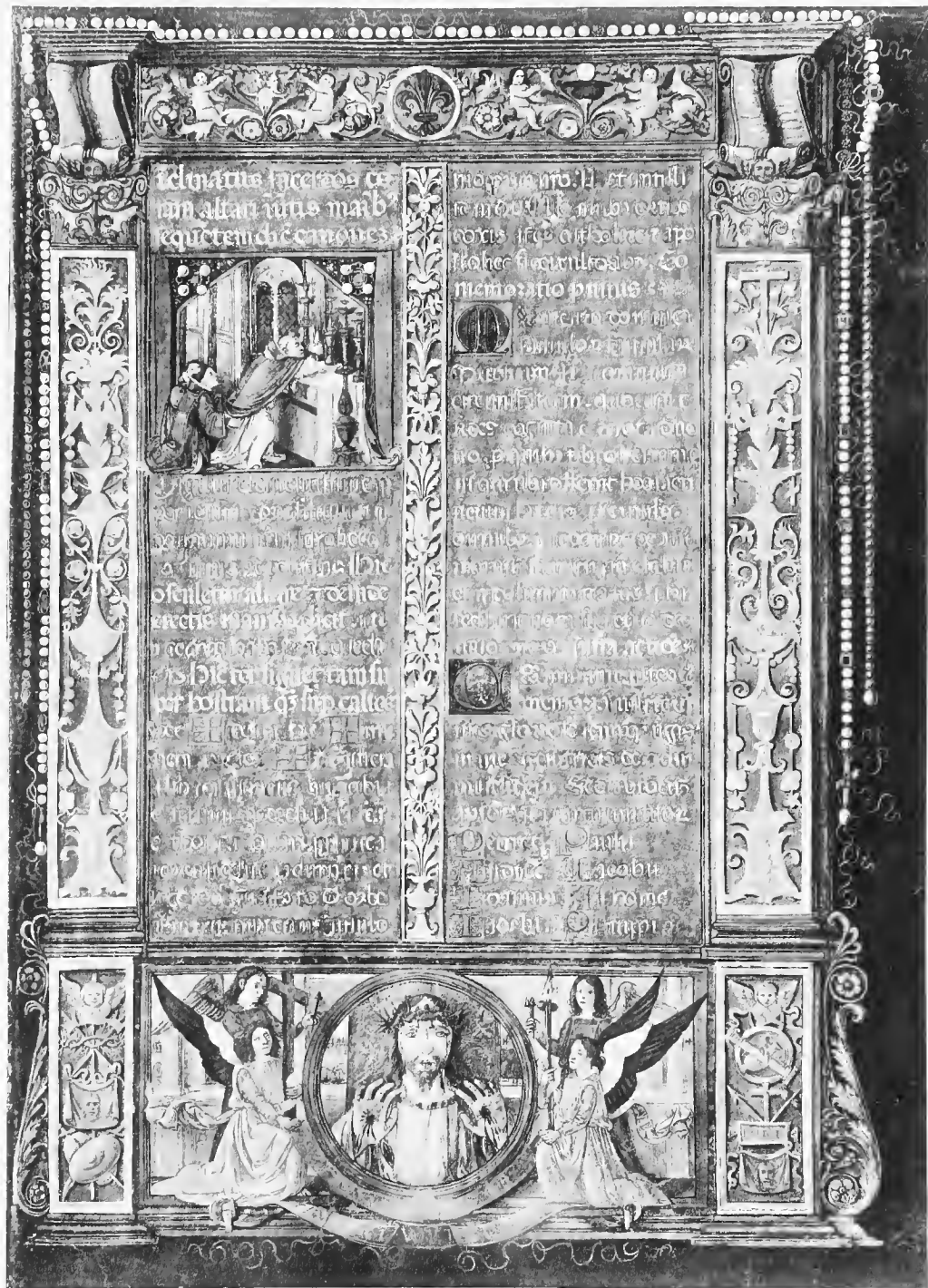




MISSALE ROMANUM.  
 Cod. membr. sæc. XV.  
*Laur. Aedilium Flor. Eccl. 109.*







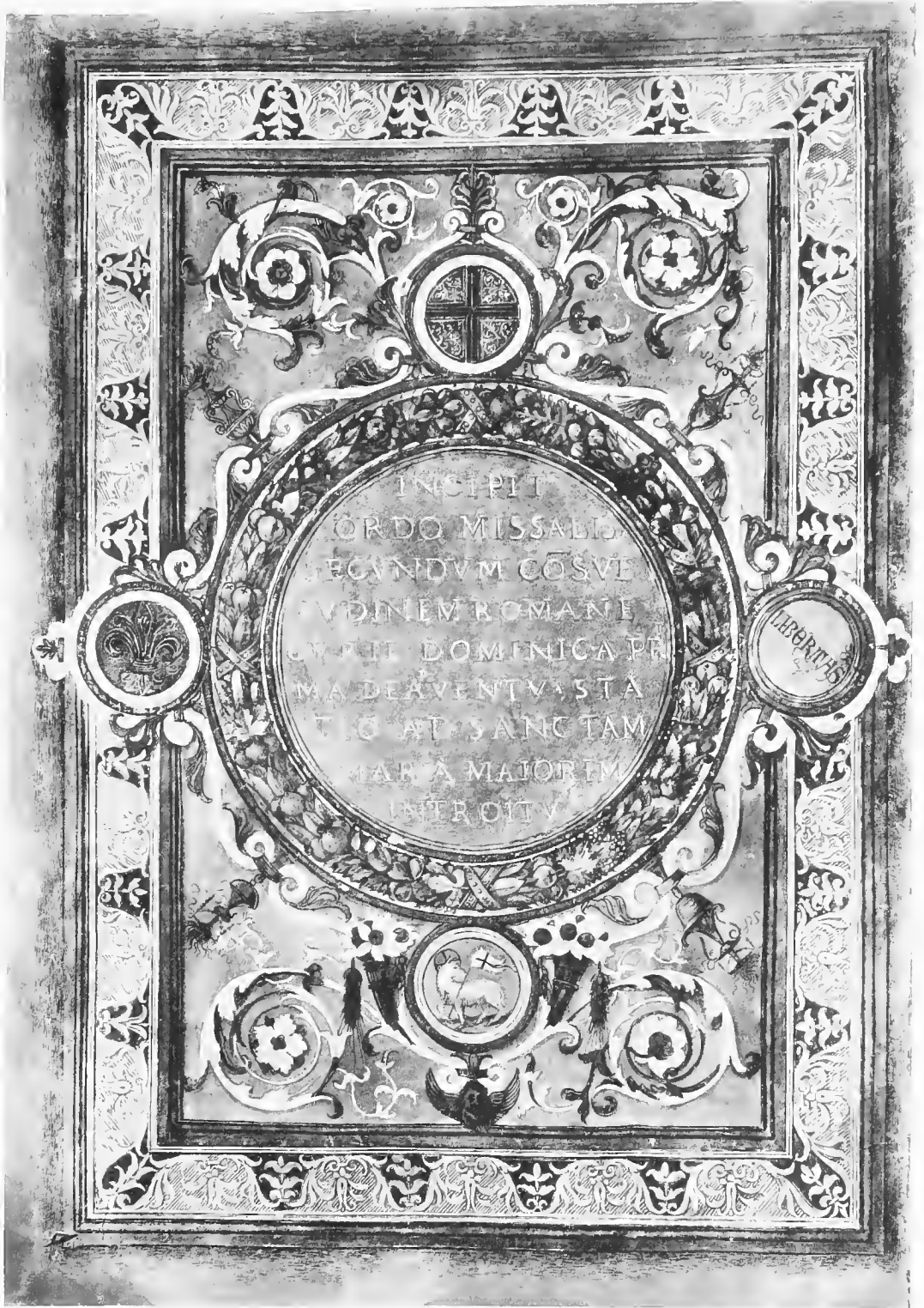
MISSALE ROMANUM.  
Cod. membr. sæc. XV.  
*Laur. Aedilium Flor. Eccl.* 109.





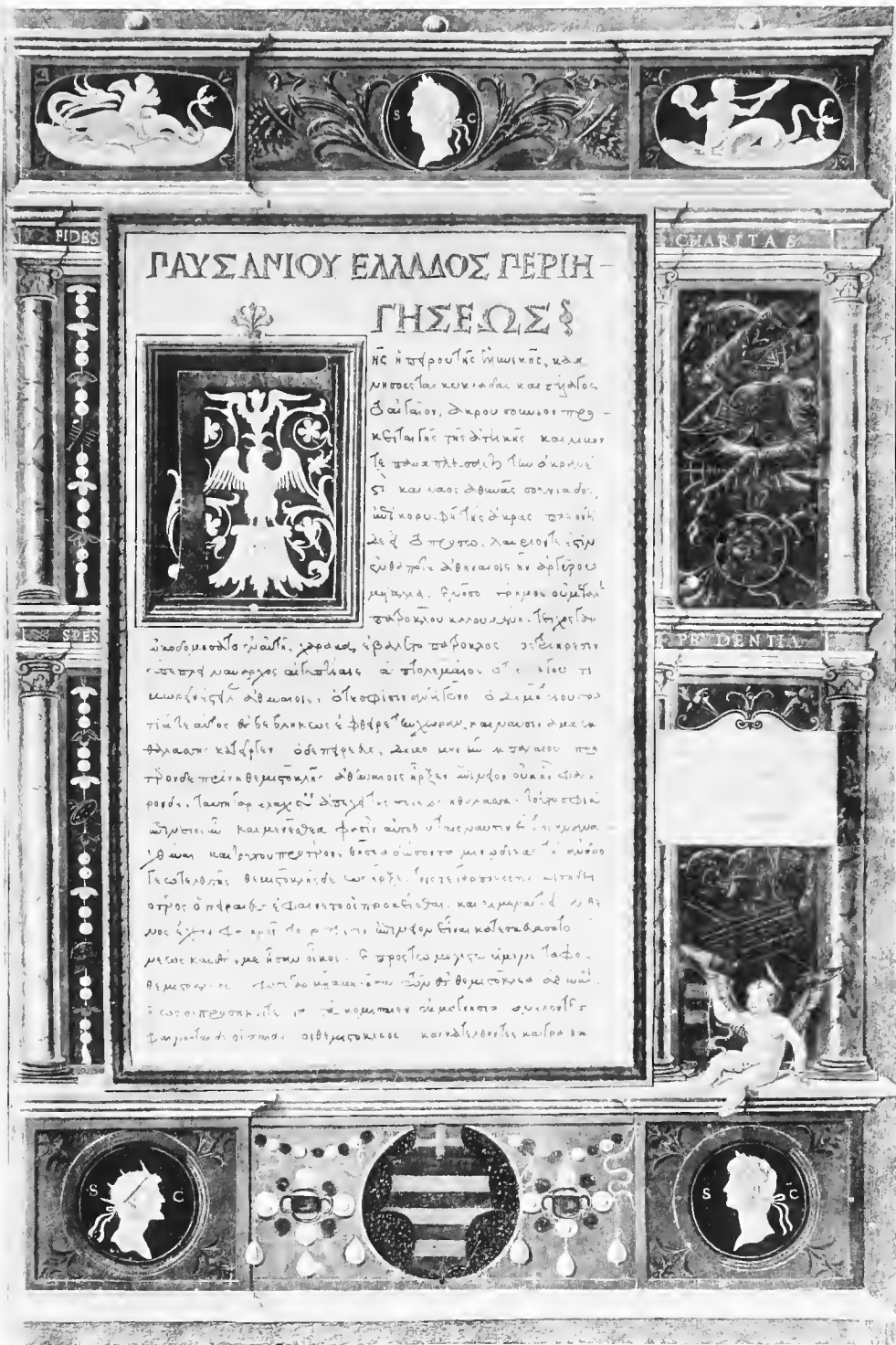
MISSALE ROMANUM.  
Cod. membr. sæc. XV.  
*Laur. Aedilium Flor. Eccl. 109.*





MISSALE ROMANUM.  
 Cod. membr. sæc. XV.  
*Laur. Aedilium Flor. Eccl. 109.*







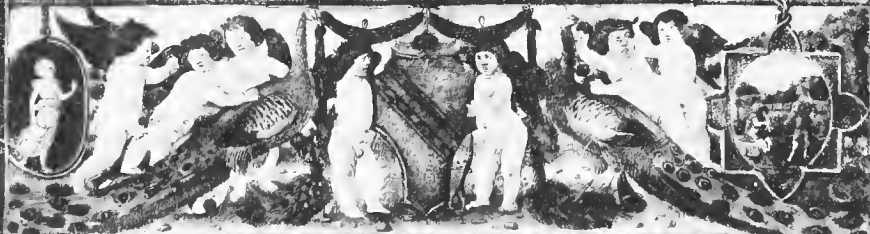


PVBILI VIRGILI MARONIS  
AENEIDOS LIBER PRIMVS.



ROMA VIRVM MQCA  
NO TROIAE QVI  
PRIMVS ABORIS  
ITALIAM EATO  
PROIUNGSE LINA  
QVE VENIT  
LITTORAMVLIVM  
LLEET TERRI IAC  
TATVSEI ALTO

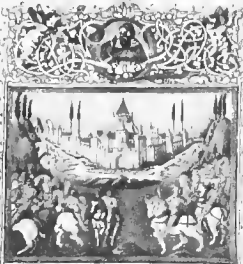
V i superum leuare memorem iunoni obuiam  
M ulti quoque & bello passus dum conderet urbem  
I nterret q. deus latio genul unde latinum  
A lbanq. patres atque alte moenia roma.  
M usa mihi causas memora. quo numine laeso  
Q uid ue dolens regina deum tot uoluere calus  
I nsignem pietate uirum tot adire labores  
I mpulerit tanta ne animis celestibus ira  
V rbi antiqua fuit cyru tenuere coloni  
C arthago italiam contra tiberinaq. longe  
H ostra diues opum studulq. asperima belli  
Q uam iuno fertur terris magis omnibus unam  
P osthabita coluisse samo hic illius arma  
H ic curru fuit hoc regnum dea gentibus esse  
S iqua fata sinant iam tum tenditq. fouetq.  
P rogem sed enim troiano a sanguine duci





FLAVII IOSEPHI PROLOGVS IN LIBRIS DE BELLO

IYDAICO INCIPIT. LEGE EVM FELICITER



ONIAM BELLVM QVOD CV  
ROMANIS GESSERE IYDEI OM  
NIVM MAXIMVM QVE NOST  
RA ETAS VIDIT QVEQ; AVDI

tu percepimus. ciuitates cum ciuitatibus gentesue commisisse cum gentibus quidam non quod rebus interfuerint sed uana & incongrua narrantium sermones auribus colligentes oratorum more perficiunt. Qui uero presto fuerunt aut romanorum obsequio aut odio iudeorum contra fidem rerum falsa confirmant scriptis autem eorum partim accusatio partim laudatio continetur. nuiquam uero exacta fides reperitur historie. Idcirco ego statui que retro barbaris antea nisi patria lingua digesta greca nunc his qui romano reguntur imperio exponere. Iosephus mathathie filius hebreus genere sacerdos ex hierosolymis qui & initio cum romanis bello conflaxi posteaq; gestis que necessitas exegit interfui. Nam cum hic ut dixi motus exortus esset grauissimus romanorum quidem populum domesticus mortui habebat. Iudeorum autem qui etate ualidi & ingenio turbulenti erant manu simul ac pecunia uigentes adeo temporibus insolenter abusi sunt ut pro tumultus magnitudine hos possidendarum spes illos amittendarum partium orientis metus inuaderet. Quoniam iudei quidem cunctos qui transeufraten essent gentis nostre etiam suos secum rebellatores esse crediderant. Romanos autem & finitimi galathe irritabant nec manus celtica quiescebat dissensionumq; erant plena omnia. post negonem & multos quidem reges



## THESEI VITA



VEMADMODVM IN ORBIS TERRE SITV  
 DESCRIBENDO HISTORICI SOLENT VT AD  
 quem ipsi cognitione aspirare non possunt extremis  
 tabularum partibus supplemeutis quibusdam adhi-  
 unt locos esse vastos aridosq. & celo terraq. penu-  
 riam aquarum. aut linum insuperabilem ut mon-  
 tem scythicum aut abstrictum frigore pontum ita &  
 nobis in hac uirorum collatione perpetua rerum hi-  
 storia quantum probabili oratione assequi petimus diis quos supra memoraui-  
 mus uiris tempora pereuntibus uere licuit affirmare. Que uero antiquio-  
 ra ac uetustiora sunt tragica & monstruosa poete & fabulosi rerum scriptores  
 occupant nec ultra fidem ullam nec certitudinem pre se ferunt. Cum igitur  
 licurum legum latonis & nume regis res gestas litteris mandauerimus haud ab-  
 re fuerit ad romulum orationem conuerrere qm & historia ipsa ad cuius tem-  
 pora & prope accessimus. Sed mihi diu cogitanti huic uiro ut inquit celsus  
 quis conueniret quem illi opponerem quis dignus secum in comparatione  
 coniungi posset uisum est tandem faciendum esse. ut a quo celebrata atheni-  
 ensium ciuitas amplificata est. cum gloriosissime atq. uiuentissima urbis romae  
 parente conferrem & compararem. Licet aut nobis reiectis fabulis ad ipsam  
 claram historiae lucem & ueritatem accedere. Quod si ubi necessitas coget  
 nos ab hac parumper digressos ad id. quod uersimile conserre sit a quo firtas  
 se historia abhorreat. nec admittat ullum cum probabilitate conertum. aq.  
 auditoribus opus erit. quiq. benigne & humane uirtum orationis exaudiat  
 atq. approbent. Videtur igitur thesei multis de causis romulo q. simulunus ex-  
 tuisse. ambo enim cum spiritu & obsecro forent. extiman sunt a diis immortalibus  
 procreari esse. Ambo etiam bellicosi ac manu strenui hoc quidem omnes scien-  
 mus. ut q. maxima fieri potuit prudentia presiderunt. Ex duabus quoq. cla-  
 rissimis ciuitatibus roma & athenis alteram hic condidit alteram ille nouis colo-  
 nis impleuit. Feminarum praeterea rapui de utroq. feruntur. Nec eorum q. q.  
 domesticam cladem & crimina suorum effugit. sed postremo ambo dicuntur  
 in inuidiam & offensionem ciuium incidisse. Siquid igitur ex his que minus  
 tragice dici uidentur ad ueritatem concludit. Thesei quidem paternum ge-  
 nus in creteum ac prunot indigenas transfecit. Maternum uero in pelopem



INCIPIT PREFATIO PLINII VERONENSIS AD TITVM AV  
GVSTVM IMPERATOREM LIBROS NATVRAIS HISTORIE

LIBRO NAT. PHIL. HIST. NOVI CVM  
CAMEIS QVIRITVM T. ORVM OPVS NATV  
quid me precor feceris? Longiore epistola aut  
tate constitui tibi commendare iusserat. Sit  
enim hec tu pacis inuicem dum maxime co  
lueris in pace. Namq. in solebis putare aliquid  
esse incastigat. ut obiceret molliam civillium  
conteritum meum agnoscat & hec castitiae vir  
bum. Ille enim ut sal pectus pectus sylli  
bis durissimum se fecit quodlibet cossimam aut  
uoluit noli & famulus finit. ut hoc mea prelatina  
fiat. quod proxime non fieri quodlibet et in alia pro  
caci epistola noster ut in quedam acta occurrat.

Scire q. omnes q. ex equo recum inuicem imperii  
triumphali & consensu tu fecit q. consilium. rei  
bunite potestatis particeps & qd. his nobilitate  
asti dum illud pater pater & quodlibet inuicem  
prestat perfectus paterius eius. Omnia q. hec  
rei p. & nobis quidem quilibet incastitiae cōu  
borno nequeq. ante inuicem fortasse. ampli  
tudo inuicem noli ut pateris. tunc inuicem possit

ut uelles. Itaq. cum ceteris ueneracionem tuam parant omnia illa nobis ad colendum te  
familiaris iudicis sola sup. it. hanc igitur noli impunitas & in nostra culpa noli igno  
scit. Perfectus faciem nec noli. profecto quoniam in alia tua occurrit uigenti & longius et  
summes uigenti bus facibus. algerat in nullo unq. uatit dicta uis eloquium inuicem  
potestatis facundie quanto tu ore pater laudat consilium quanto facis inuicem quanto imper  
tia et omnia fecundat inuicem quoniam inuicem faciem quaq. inuicem occipit.  
Sed hec quis possit inuicem inuicem sub inuicem uigenti tu iudicium perfectum laudat  
situm. Heq. enim similis est condicio publicanum & nominatum noli dicantem tu  
possim dicere quid illa legi imperator humili uigenti scripta sunt agricolarum opificum  
aucte. deniq. inuicem caelis quid te iudicem facit. Cum hanc optam conducerem  
non erat in hec alio. Maxime te faciem q. ut defensionem huc putat. Pateris est quida  
publica etiam eruditionem inuicem. / aut illa & M. Tullius cetera omnem inuicem  
potestis & qd. inuicem per aduicem defenditur nec inuicem inuicem pateris huc  
legat noli inuicem conuicem uolo. Qd. si hec lucius qui primus condidit ista noli  
quasi abusionem & inuicem inuicem reputabit. Pateris enim inuicem inuicem consuep  
liquo unq. inuicem inuicem inuicem. Nam autem dixit qd. inuicem inuicem  
noli signum uel maxime noli declarandi dicendum q. est. Si aduicem inuicem  
aucto inuicem inuicem inuicem cum de re p. facit quoniam noli inuicem inuicem





**S**cipion l'afriain tendr a Judibiles/ lequel  
 Titus luus appelle luceus vngz pmae des  
 Celtiberiens sa femme non brolee / zact? -  
 Comme il apert en ballere le grant en son quattres  
 me liure ou troisieme chapitre ou trentesepiesme  
 parayphie qui comence Quartum et vicesimu / zact?  
 Est en romuleon ou siueme liure et ou septiesme -  
 Scipio eodem die / zact?







Il commence le dyvisiue et derrenier liure de ro-  
muleon parlant des faiz des empereurs Césars  
depuis l'empereur Adrien Jusques a Constantin  
le grant empereur Et contient .viiij. chapitres.

Le premier chapitre de ce  
vi. et derrenier liure . . .



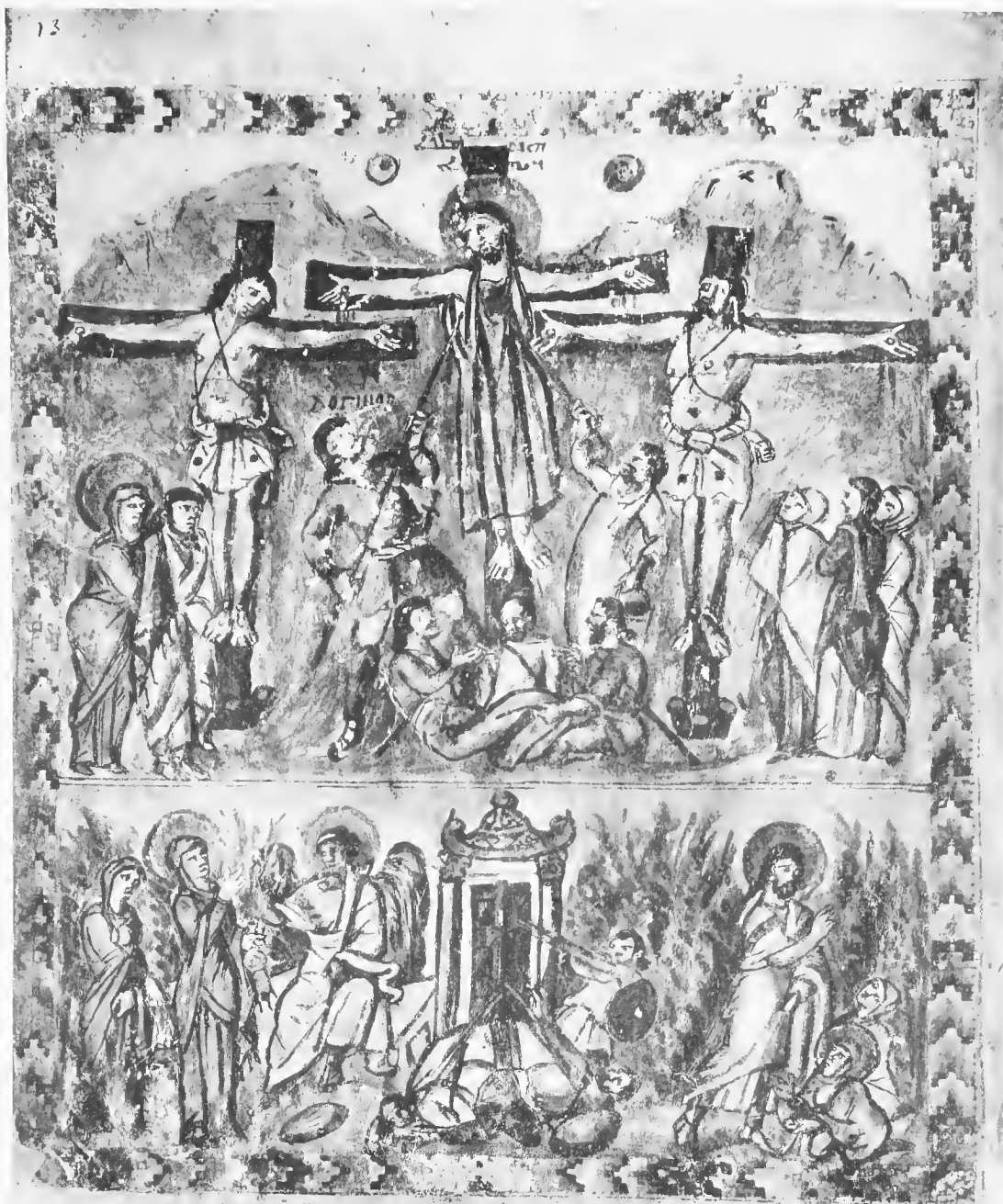
Incipiunt septem Psalmi  
penitenciales. Antiphona.  
NE REMINISCARIS  
P S A L M V S



furore tuo arguas me: neq.







EVANGELIA SYRIACE CONSCRIPTA.

Cod. membr. sæc. VI.

Laur. Plut. I. 56.







EVANGELIA SYRIACE CONSCRIPTA.

Cod. membr. sæc. VI.

*Laur. Phot. I. 56.*





EVANGELIA SYRIACE CONSCRIPTA.

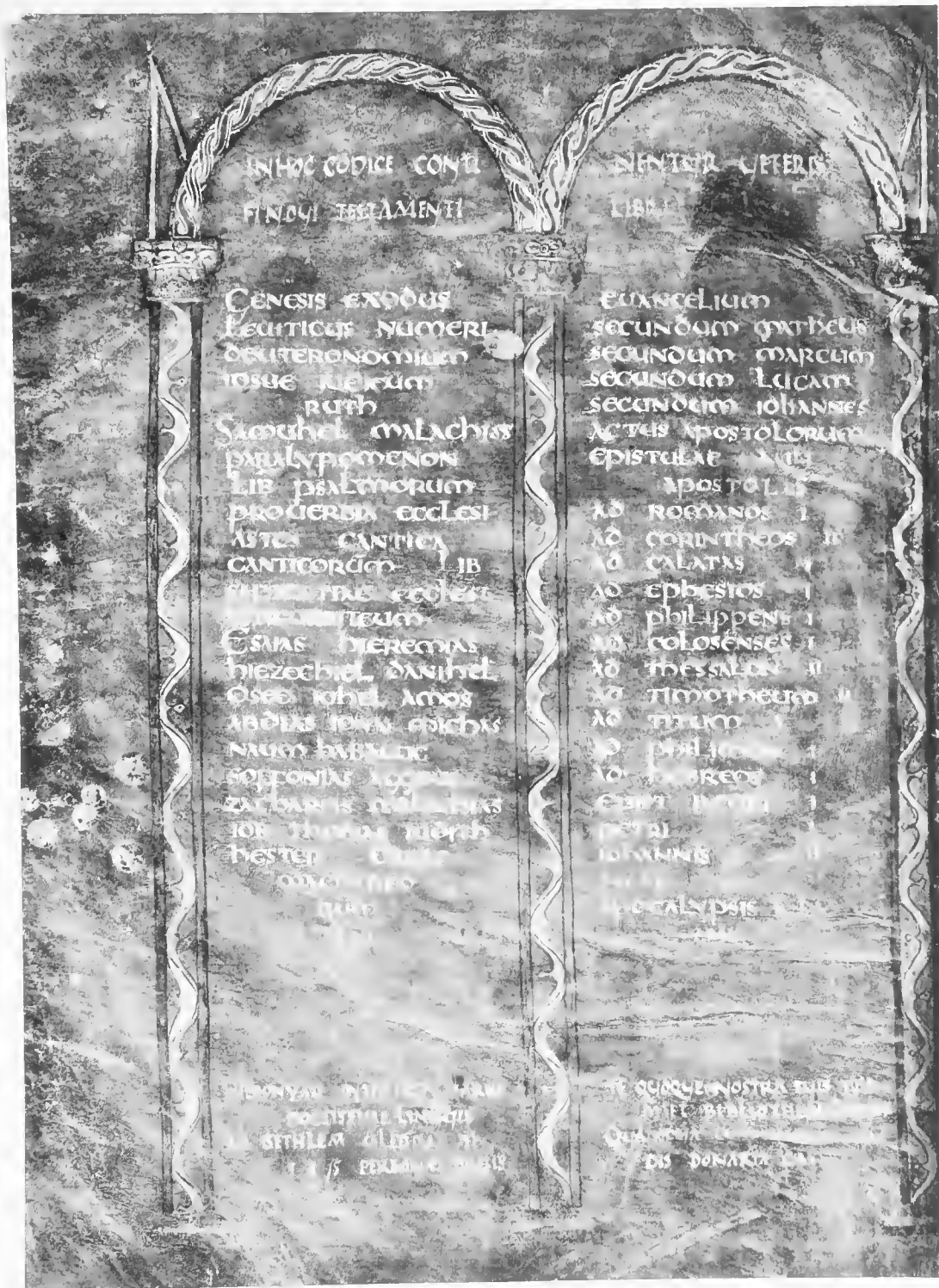
Cod. membr. sæc. VI.

Laur. Plut. I. 56.



† CENOBIUM ADEXIMII MERITO  
 UENERABILESALUTATORIS  
 QUEM CAPUT ECCLESIAE  
 DEDICAT ALIA FIDES  
 PETRUS LANCOBARDORUM  
 EXTREMIS DEFINIB. ABBAS  
 DECIOTI AFFECTUS  
 PIGNORA MITTO MEI  
 MEQUE MCO SQ. OPTANS  
 TANTI INTERCAUDIA PATRIS  
 IN CAELIS MEMOREM  
 SEMPER HABERE LOCUM









CODICIBVS SACRIS HOSTILI CLADE PERVSUS  
 ISDRA DO PERVENS HOC REPARAVIT OPVS



VETUS ET NOVUM TESTAMENTUM.

Cod. membr. sæc. VII-VIII.

*Laur. Amiatinus 1.*





VETUS ET NOVUM TESTAMENTUM.

Cod. membr. sæc. VII-VIII.

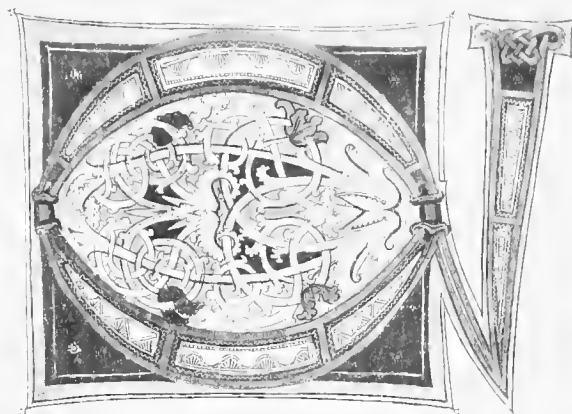
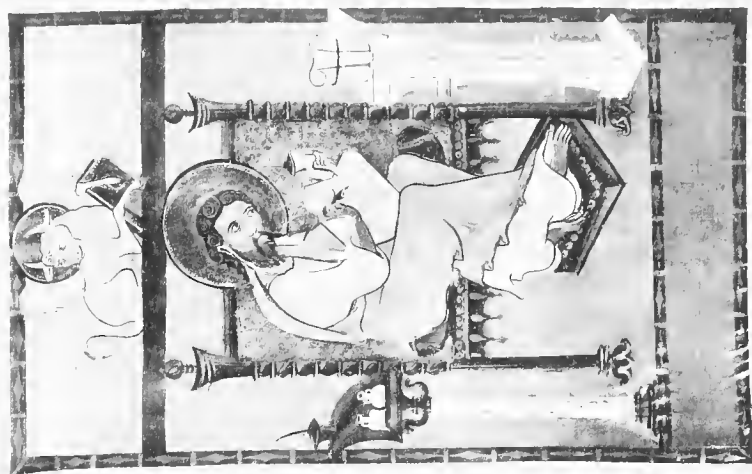
*Laur. Amiatinus I.*





# SERAPHIN





UONI ANQUIDEM

MULTI CONATISUNT

EVANGELIARIUM.

Cod. membr. sec. XI.

*Laur. Aedilium Flor. Eccl. 91.*

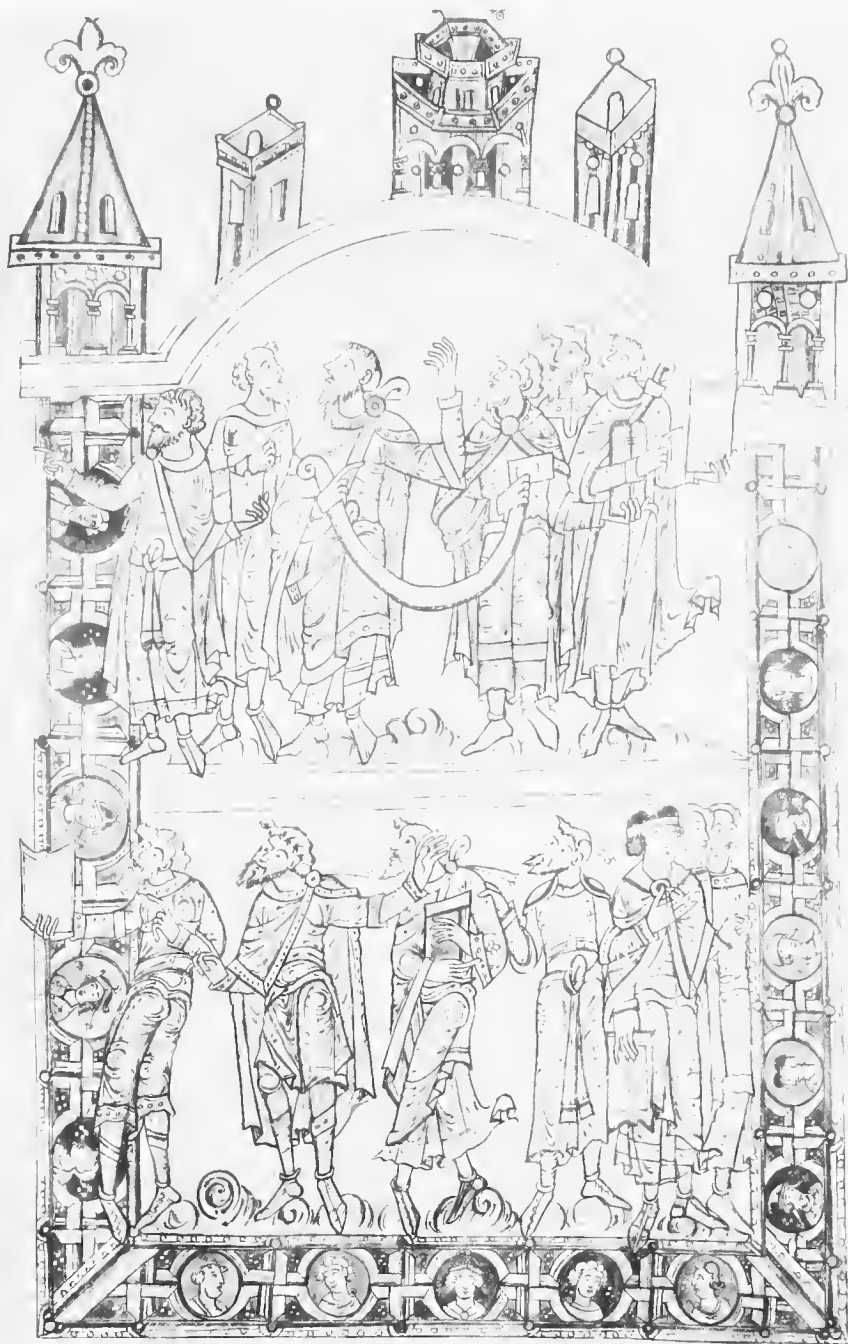






D. AUGUSTINUS - DE CIVITATE DEI.  
 Cod. membr. sec. XIII.  
*Laur. Plut. XII. 17.*



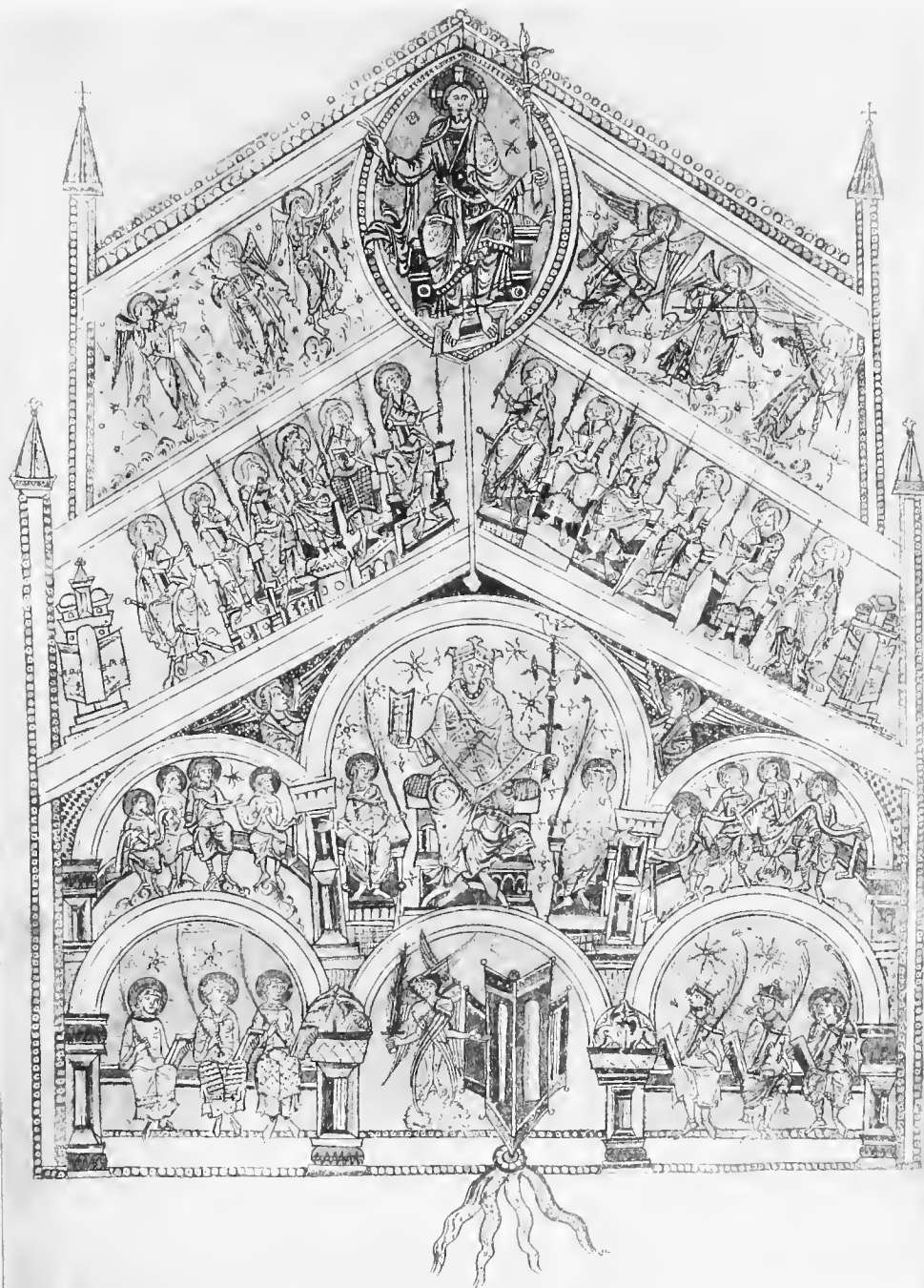


D. AUGUSTINUS - DE CIVITATE DEI.

Cod. membr. sæc. XIII.

*Laur. Plut. XII. 17.*





D. AUGUSTINUS - DE CIVITATE DEI.

Cod. membr. sæc. XIII.

Laur. Plut. XII. 17.





**U**nde multa facta. postq̃ nutu promisit non reuelare multa  
 Sancti. loquelam recuperavit. — Epiphonius.

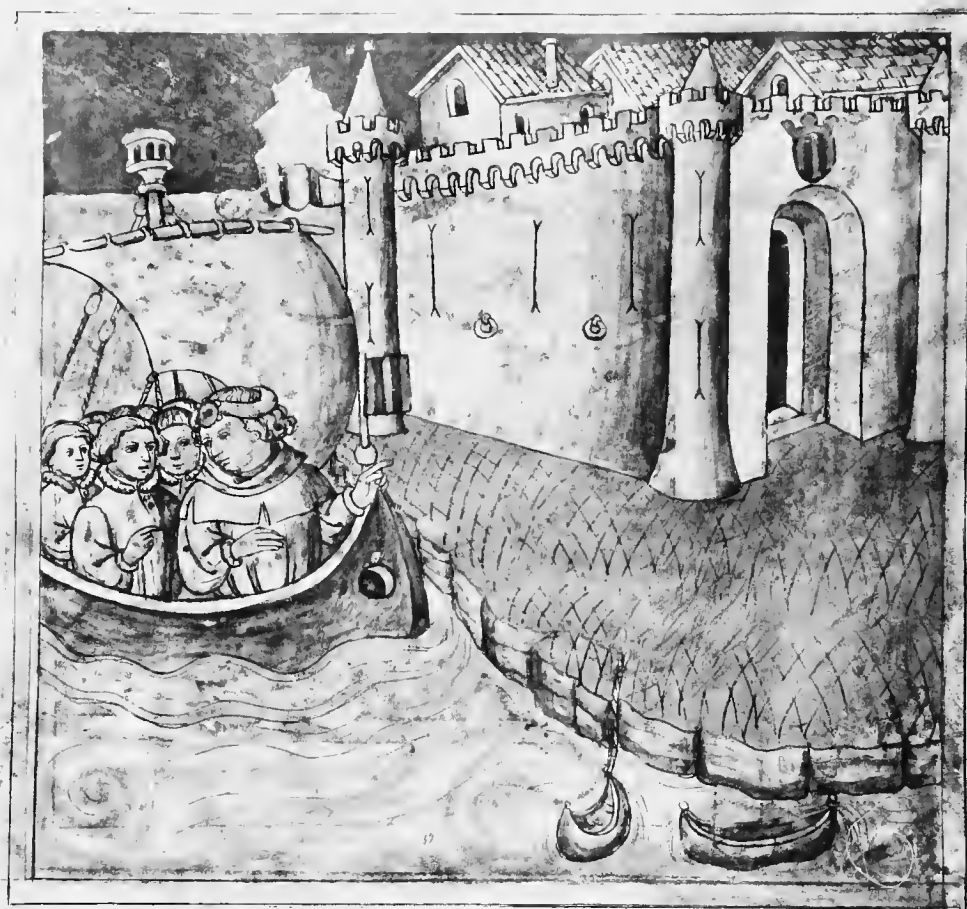
VITA SANCTI ANTONII ABBATIS.

Cod. membr. sæc. XIV.

Laur. Med. Pal. 143, fol. 32.







**S**upernicentibus nuncijs qui nulli fuerant ad eum transducendi  
**E**lphonius.

VITA SANCTI ANTONII ABBATIS.

Cod. membr. sæc. XIV.

Laur. Med. Pal. 143, fol. 37.





**Q**uomodo sathan metuens ne heremum habitaret: aggregatis satellitibus suis. varia cetera sanctum laceravit. ut: doloris magnitudo. et motum auferret et vocem. **E**thanasius.



**M**incipit euangelii  
secundum iohannem in  
ecclesia. Dominum  
ca prima de aduentu  
sequentia sancti euangelii  
secundum lucam.



prope. Dominus dicit  
discipulis suis. Erunt  
signa in sole et luna et  
stellis et in terra pressura  
gentium preconisatione  
sonitus maris et fluctus  
umarscunt hominibus  
premo et expectatio  
ne que superueniet uni  
uerso orbi. Nam uir  
tes celorum commoue

buntur. Et tunc uide  
bunt filium hominis ue  
nientem in nube cum po  
testate magna et maiesta  
te. Quis autem fieri in  
apientibus respiciat et  
leuare capita uestra. quod

inimam appropinquat re  
ceptionis uestra. Et di  
xit illas similitudinem.

Uide ficulneas et om  
nes arbores cum produ  
cunt uim ex se fructum.

scitote quia prope est e  
stas. Sic tuos cum in  
dentis hęc fieri scitote

quoniam prope est re  
gnum dei. Amen dico  
uobis. quia non prete  
ribit generatio hęc. to

nec omnia fiant. Re  
lum et terra transibunt.

uerba autem mea non  
transient. Domini  
ca secunda de aduentu





Incipit officium beate ma-  
rie uirginis secundum co-  
suetudinem Romane ec-  
clesie. AD MATHEUM



*Aristida purpurea* Rydb.

